

# COREL® Painter™ Official Magazine

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## Figure drawing masterclass

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## The Italian Renaissance

Learn the art of classical composition

Interview

## Marta Dahlig

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artist uses Painter to bring  
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Inspirational techniques

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➤ Skin tones

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tones by cloning from a photo



Rainy cityscape

We show how limited colour can  
produce a dramatic urban scene



Art study

Hone your still life skills with  
these tips for painting fruit



ISSUE TWENTY-THREE £6.00



www.paintermagazine.com





Art by: Andrew Jones

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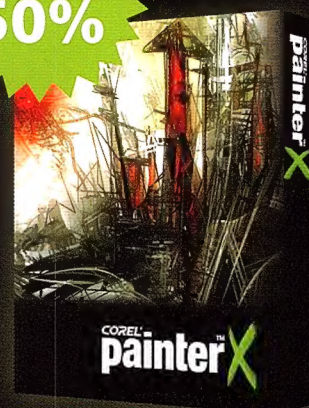
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# Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



P30

## Rainy city scenes

Paint a serene, reflective and luminous cityscape



## Working with patterns

Learn to apply patterns in Painter, including how to create your own patterns and how to use them in your artwork.



P36

## Paint with patterns

Embellish portraits by embracing patterns

P86

## Create an Advent calendar

Re-create Sue Woollatt's stunning snowy scene



For many of us, this time of year is cold and rainy. Brad Sutton shows us how to take inspiration from the weather with a tutorial on creating reflective, rainy cityscapes on page 30. And

if you want to populate those city streets with people, we present our complete guide to figure drawing on page 20 to get you started on the principles of anatomy and action. Many of these techniques were discovered by the Florentine Old Masters, and so on page 46 Joanna Michalak helps us to brush up our classical education and paint like one of the golden ages of art: the Italian Renaissance. On page 36, Anne Pogoda takes the mystery out of creating and applying your own patterns in Painter. Our Output tutorial this issue shows you how to create an Advent calendar, and you'll find children's illustrator Sue Woollatt's delightful winter scene on the disc ready for printing.

Our stunning cover image this issue comes from Marta Dahlig, interviewed on page 14, who'll be joining us next issue with some exclusive new artwork. Enjoy your painting!

April

April Madden, Technical Editor  
april.madden@imagine-publishing.co.uk

## Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to [www.paintermagazine.com](http://www.paintermagazine.com) and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Painter face-off game
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



ISSUE TWENTY-THREE





## Nick Spence

[www.nick-spence.com](http://www.nick-spence.com)

Nick interviews the stunningly talented Marta Dahlig this issue on page 14 and discovers her techniques for creating luscious artwork



## Tim Shelbourne

[www.timshelbourne.co.uk](http://www.timshelbourne.co.uk)

Tim turns his attention to the human form this issue, compiling a practical feature full of tips for drawing figures, faces and other goodness



## Brad Sutton

[www.artwanted.com/BSutton](http://www.artwanted.com/BSutton)

Rainy city scenes are the perfect choice for artists wanting a bit of mood and atmosphere. Brad shows how you can achieve an eye-catching effect on page 30



## Anne Pogoda

[www.darktownart.de](http://www.darktownart.de)

Anne makes a welcome return to the mag and takes care of two pieces of Painter business. She shows how to use patterns and also answers queries in the Art Class



## Joanna Michalak

[www.ellaine.deviantart.com](http://www.ellaine.deviantart.com)

The Italian Renaissance period was a springboard for some of the world's favourite artists and techniques. Joanna shows how to re-create the style this issue on page 46



## Cat Bounds

[www.pbase.com/catbounds](http://www.pbase.com/catbounds)

Cat continues her position at the helm of the Art Study, revealing some fine techniques for painting fruit and veg. She also examines the Image Hose brush control



## May Yeoshen

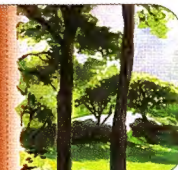
[www.mayyeo.com](http://www.mayyeo.com)

Another welcome return to the Painter fold is May. She tackles the slippery subject of skin tone, revealing a useful technique that incorporates cloning



## Sophie Elliot

Sophie faces up to personal hates this issue to talk about how gouache works. For many it's the perfect medium that allows for watercolour or more impasto effects. See what she produced on page 24



## Jim Scullion

[www.jimscullion.co.uk](http://www.jimscullion.co.uk)

Jim joins up with Anne to oversee the Art Class and fix your artistic glitches. This issue he reveals a snazzy technique for planning a piece of work



## Anne Carter-Hargrove

[www.cadmiumdreams.com](http://www.cadmiumdreams.com)

Anne shares the Output pages this issue with Sue Woollatt, a talented artist who has created a fabulous Advent calendar design



# COREL painter<sup>™</sup>

Official Magazine

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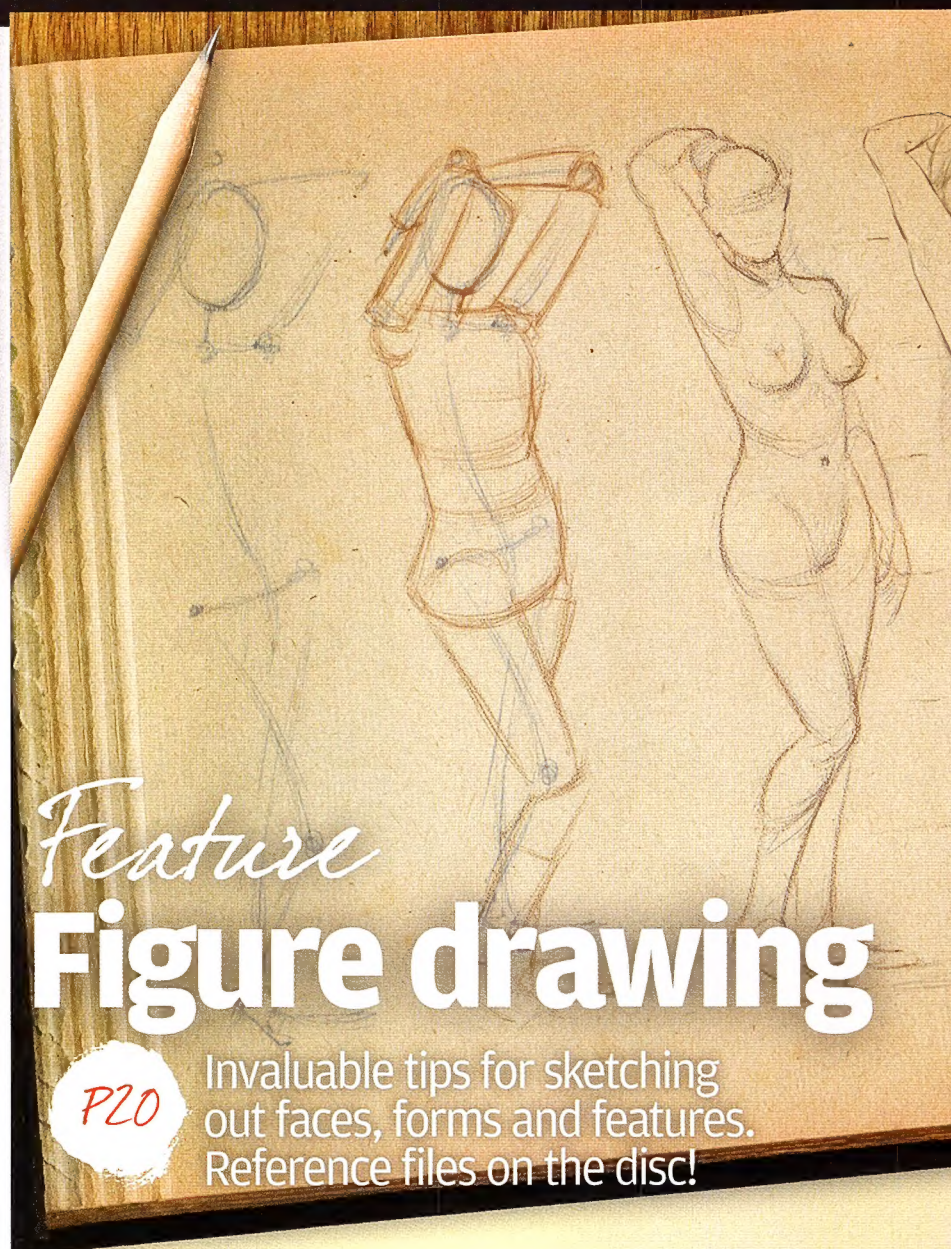
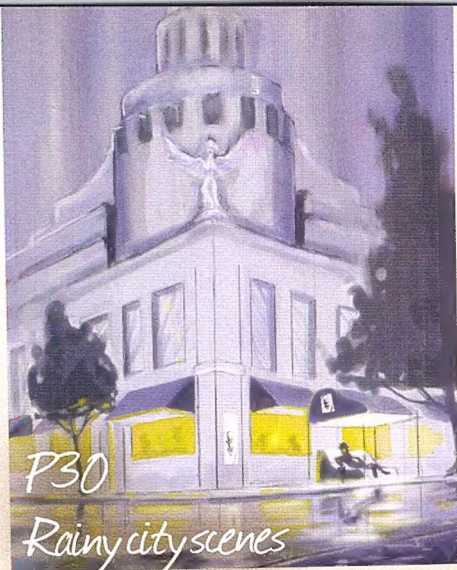
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**50** Traditional skills  
**Figure drawing masterclass**  
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**Art styles**  
**The Italian Renaissance**  
Learn the art of classical composition

**Interview**  
**Marta Dahlig**  
How this influential artist uses Painter to bring a canvas to life

**Improve your artwork**  
Create your best-ever Painter art with our straightforward lessons. Discover how to...

**ON THE CD**  
VIDEO TUTORIALS  
• 50 Photos  
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• Skin tones  
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• Art study

**P46 THE ITALIAN RENAISSANCE**  
BRUSH UP ON SOME CLASSIC TECHNIQUES WITH THIS STUNNING PAINT LIKE TUTORIAL

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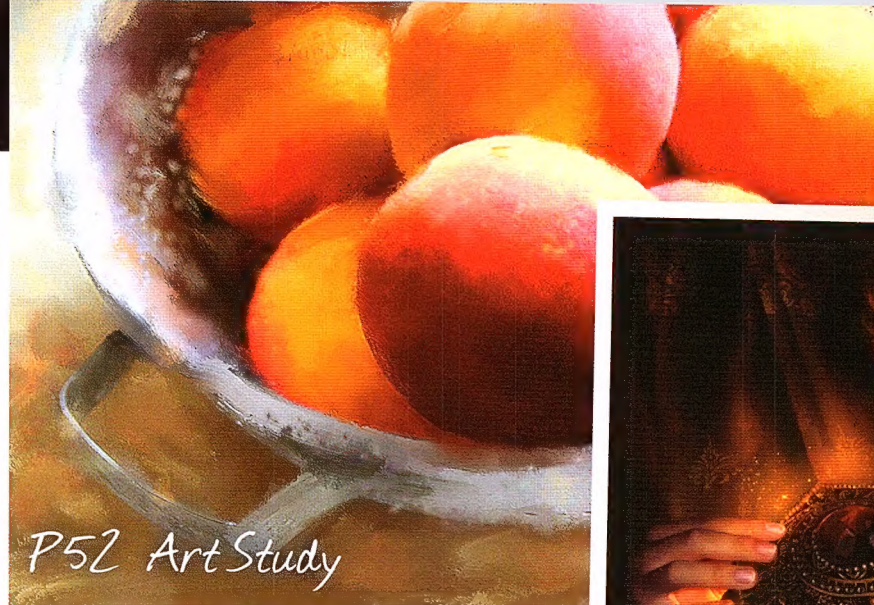
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Merge watercolour, acrylic and a limited colour palette to build up an atmospheric city scene



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Create your own pattern designs and then use them to improve your artwork



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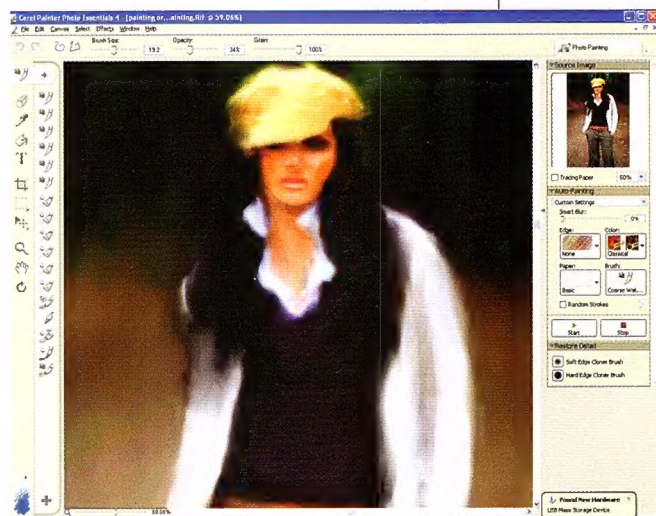
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Corel Paint Shop Pro Photo X2 Ultimate now includes Corel Painter Photo Essentials 4, offering great value for money



A new Creative Content Pack includes 150 brand new, custom-made photo frames, photo edges and Picture Tubes

With its streamlined user interface, easier workflow and increased creative options, Corel Painter Photo Essentials 4 is perfect for adding a unique touch to your creative endeavours



## Ultimate adds Painter Essentials to value package

New and enhanced Corel Paint Shop Pro Photo X2 Ultimate is here...

Corel has released an updated version of its popular photo-editing software that includes a wealth of new features, enhancements and value for money extras. Corel Paint Shop Pro Photo X2 Ultimate is designed to provide users with the widest selection of photo-editing features, ranging from automatic tools for quick fixes to precision controls for fine-tuning. Certified for the PC-only software Windows Vista, the software now offers much better support for the Camera RAW format and is compatible with more than 250 camera models. The Creative Content Pack includes 150 brand new, custom-made photo frames, photo edges and Picture Tubes that enable users to

express their creativity with unique edges and custom graphics, including modern or classic frames and mats or photo edges. ImageSkill Background Remover is a new plug-in that lets users easily and precisely mask and extract part of an image that would otherwise be difficult to achieve.

Photo recovery for Digital Media is also included, and claims to recover images, movies and sound files from accidentally reformatted memory cards, and is compatible with virtually all media card formats. A 2GB USB Flash drive is bundled free and offers a plug-and-play method to swap and back-up photos, artwork, files and all-important work in progress.

Also included is Corel Painter Photo Essentials 4. Focussing on just the photo

painting features found in the Painter Essentials 4 software, it allows users to convert photos into digital artwork in three easy steps. A wide selection of brushes, paints and paper textures are included, and it is the perfect program if you are just starting out in digital art.

The Ultimate edition of PSPP has a RRP of £79, although registered users of PSPP X2 can upgrade for £49. Download your free fully functional 30-day trial of Ultimate at [www.corel.com/paintshopprophoto](http://www.corel.com/paintshopprophoto). The Official Corel Paint Shop Pro Photo Magazine, our sister publication, is the perfect resource for learning more about this versatile software. Find out what the magazine offers by visiting its website at [www.officialpspp.com](http://www.officialpspp.com).



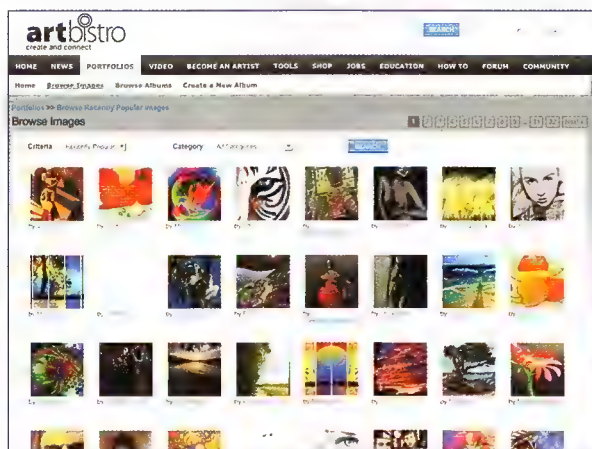


RESOURCES

## We are family

Artists' community site offers encouragement, networking and inspiration

**A**rtBistro.com ([www.artbistro.com](http://www.artbistro.com)) is a free and friendly online community for artists of all levels, which aims to help and encourage creativity. The founder (New York artist, Valerie Atkisson) describes the site as half social networking and half portfolio sharing, with the emphasis upon mentoring and career-building. You can create as many portfolios as you like and have them seen by either the general public or just by a selection of chosen friends. You can rate and comment on other artists' work and participate in groups covering numerous topics. Membership also comes with a range of free offers, including online training to help inspire new work. Additionally, ArtBistro.com provides excellent user submitted art news from around the world, as well as art and design vacancies.



ArtBistro.com includes a range of addictive art quizzes, as well as the latest news from the art world

RESOURCES

## Perfect harmony

Spread the love around with HarmonyWishes E-cards

**I**t was sheer frustration that led Meg Matlach to create HarmonyWishes ([www.harmonywishes.com](http://www.harmonywishes.com)), an E-card service that offers distinctive art based images that users can combine with music and inspirational messages. Lack of quality and choice led Matlach to create her own environmentally friendly cards assisted by her husband, who's a professional photographer. Galleries are grouped in three themes: Belief (spiritually oriented images), Beauty (scenic) and Being (covering people). For \$19.95 per annum, members can send an unlimited number of E-cards. And those who sign up can submit their own images for approval.

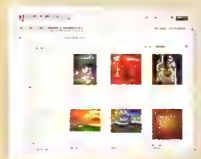


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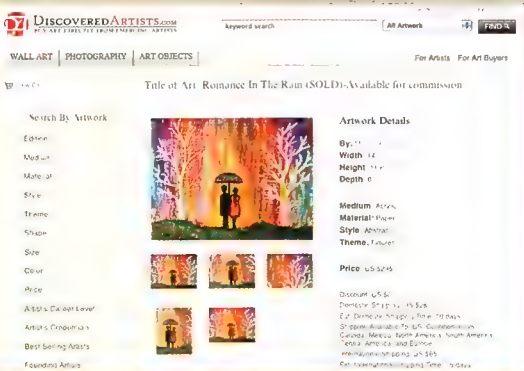
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The founder's motto is "original art for everyman", and there's a wide range of artwork for sale

DiscoveredArtists.com travels the world to promote its site to artists and buyers, which has attracted an international user base

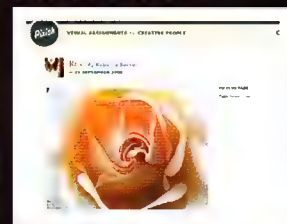
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RESOURCES

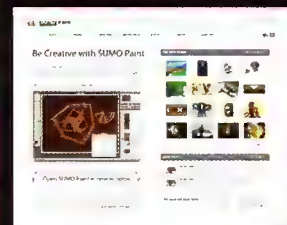
## In short

Creative happenings from around the world



### Great creativity

Pixish is a place where people who want images, and people who make images, can easily find each other and collaborate on creative projects. This recently launched website, currently in beta, hopes to link illustrators, photographers and publishers. To upload pictures, make assignments or vote on submissions, you'll need to sign up. So get creative at [www.pixish.com](http://www.pixish.com).



### Paint in your browser

If you are away from your computer and copy of Corel Painter, then Sumo Paint ([www.sumo.fi](http://www.sumo.fi)) offers a fun and addictive way to paint from any internet browser. No software is required and you can save the results either online (by signing up for free) or to your desktop. A sophisticated set of tools offer the chance to produce some stunning results.



### A fashion for colour

Pantone, the colour specialist, has revealed the Pantone Fashion Color Report Spring 2009, which features the top ten colours for women's fashion for spring '09, along with designer sketches, quotes and headshots. According to the report, blue and purple lead the top ten hues for spring '09, while a spectrum of greens round out the report. Download the free PDF report at [www.pantone.com/spring2009](http://www.pantone.com/spring2009).





# Your Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

## Send your letters to...

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## Printing problems

I'm new to Painter X and I'm having great difficulty printing my work. I simply want to print my paintings on A4 paper, and it's proving more difficult than it should be. I am using a 24-inch iMac with Leopard 10.5.4. I set the page size to take into account printer margins, but I get the message 'The image does not fit within the printer page' when I try to print. The printer is set up for A4. Also, when I go to preview the picture, it exports to PDF and is flipped from landscape to portrait, and therefore is cut off. Should it be this difficult to print? What am I doing wrong?

Nicholas Rogers



Head over to the Corel website to download the latest updates for Painter X. They're relatively small and easy to install

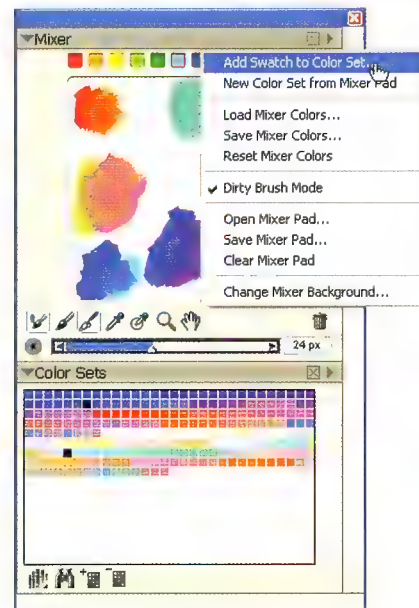
It shouldn't be difficult, apart from one thing – you've got Leopard. For some strange reason this particular variant of the Apple operating system completely ignores the existence of Painter's Page Setup dialog box. The first thing to try is to make sure that Painter is up to date. There's a recent Mac update for Painter X at [www.corel.com](http://www.corel.com), and it's free. Look for the update to version 10.1.052 or later. If you're also having trouble previewing images, try flattening them to JPEG instead of RIFF (or other layered file types) and you should be able to avoid the PDF issue and print your images from the preview.

## That's all folks

I have been trying to achieve the look of folk art painting, but I'm having difficulty. How can I achieve this look effectively? Would it be possible to have a tutorial in one of the future issues of **Official Corel Painter Magazine** for this style of painting? I think many people would find it useful.

Anne Hale

It depends on the kind of folk art you want to explore. There are tons of different styles, and every time we've toyed with a tutorial on the subject we've got stuck trying to choose between them all. As a general guideline though, go for fairly rough mark-making. The Biro 1.5 Pen, Liquid Ink Sparse Camel and Sparse Camel Resist, Tinting>Salty and Glazing



Use the Color Set tools to gain greater control over your colour palettes in Painter

Acrylic brushes all work well, as do the Flat Grainy Stump blenders. Most of us associate the term folk art with crafts and primitive, or even 'outsider' art, so keep your forms, subject matter and brush strokes simple and deliberately naïve – the whole point of folk art is that it's untrained and spontaneous. Painter is a great program for experimenting with

## Featured gallery

Our favourite reader's gallery this month

### Ray Kamizoe

[www.paintermagazine.co.uk/user/Cello](http://www.paintermagazine.co.uk/user/Cello)

Ray's delightful modern Japanese style mixes traditional watercolour, sumi-e and manga stylings that are reminiscent of some of the greatest anime movies of the past decade, such as *Spirited Away*. His use of colour is always delicate yet rich, and his choice of subject matter draws from life, nature and fantasy. His urban and countryside landscapes are particularly arresting, and so are his sweet, whimsical fairies. Ray's images are highly rated on the Painter Gallery, so why not check them out?

### Snow Fairy Of The Orient







There are hundreds of different styles of folk art, from British roses and castles to American Shaker-style and Guatemalan worry dolls. Find out more at [www.worldfolkart.org](http://www.worldfolkart.org)

these styles as you can achieve really rough, raw brushstrokes, as well as crackled and glazed textures.

## Colour crazy

I tend to use photos to trace outlines and shapes, and then I like to use my own customised colours (as with actual paint). But I find creating and using my own palette of colours very difficult to do with Painter, and would like to see how someone uses this feature of the program successfully. Any advice you can give me will be much appreciated!

Lesley Arnold

As with a lot of things, there are a couple of different ways to create and use your own colours in Painter. Last issue we featured a guide to the Mixer palette, which you can use to mix your own shades and tones. You can then create a Color Set from this image. But there are a couple of other ways to create Color Sets. Many people like to use the colour harmony from well-known paintings (simply open an image in Painter and choose Create Color Set From Image). To access both ready-made and your own custom Color Sets, go to Window>Color Palettes>Show Color Sets. Use the icons at the bottom of the Color Set window to look in the Color Set Library, search for colours, and add or remove them from your custom Color Sets.



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## Come and join our forum and website

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Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit [www.paintermagazine.co.uk](http://www.paintermagazine.co.uk) today!





## An interview with... **Marta Dahlig**



A rising star with a winning style, Marta Dahlig has won many admirers with her impressive portfolio. Nick Spence meets her...

**B**ased in Warsaw, Poland, Marta Dahlig is already attracting the kind of attention normally reserved for more established artists. An impressive reworking of *The Seven Deadly Sins* won many admirers and led to Ballistic Publishing showcasing her work. Dahlig's skills also extend to writing tutorials, which perfectly combine three of her great loves: painting, writing and teaching.

### **How would you best describe your artwork and style?**

I always joke that all little girls paint princesses and I've just never grown out of that habit! On a serious note though, it is quite obvious that the absolute majority of my works feature women. I like portraits, but only ones that have a meaning and a purpose. I always try to give my characters some personality and that is why I strongly avoid any kind of picture-perfect people. Also, even though you can find magical elements in all of my paintings, I would never consider myself to be a fantasy artist. Each of the elements

that I introduce are there for a purpose other than just for creating an 'unrealistic' fantasy atmosphere.

### **What would you say your various influences are?**

I have always been fascinated by those who represent a higher level of creativity, whose works are allegoric, full of symbolism and meaning. It has to be as attractive intellectually as aesthetically – that is why I've always loved the works of Salvador Dali and Zdzislaw Beksiniski. I love the painting style of William-Adolphe Bouguereau and Alphonse Mucha; their works are extremely inspiring to me in terms of technique and composition. Observing Bouguereau's skin tone choices has taught me a great deal about character painting and palette composition. What I admire in Mucha's paintings and various designs is the wonderful composition, subtle symbolism, and the soft feel of all his masterpieces. He has been one of the strongest influences in my artistic life and it has been greatly visible, especially in my *Seven Deadly Sins* series. As far as my

painting subjects go, I get my inspiration mainly from within my thoughts or current emotions. However, I am quite often depicting common stories or phenomena in my own style, enriching the well-known themes with personal twists.

### **What does Corel Painter offer you?**

First of all, Painter is very intuitive to use, which makes it perfect for all artists – both experienced and amateur. I find Painter primarily helpful for looser paintings, and the texture-simulating brushes are a wonderful tool for achieving classic looking paintings. There is no need to additionally texture any shape; if used correctly, the classic medium brushes can act as custom texturing tools. For instance, a Jittered airbrush can be used to paint skin pores, and a Jittered chalk is useful for painting leaves. Moreover, Painter's blending brushes make it easy to mix and smooth transitions between various colours. They let the artist quickly pull whole paintings together by making any sketch look a bit more consistent in terms of colour application and technique.





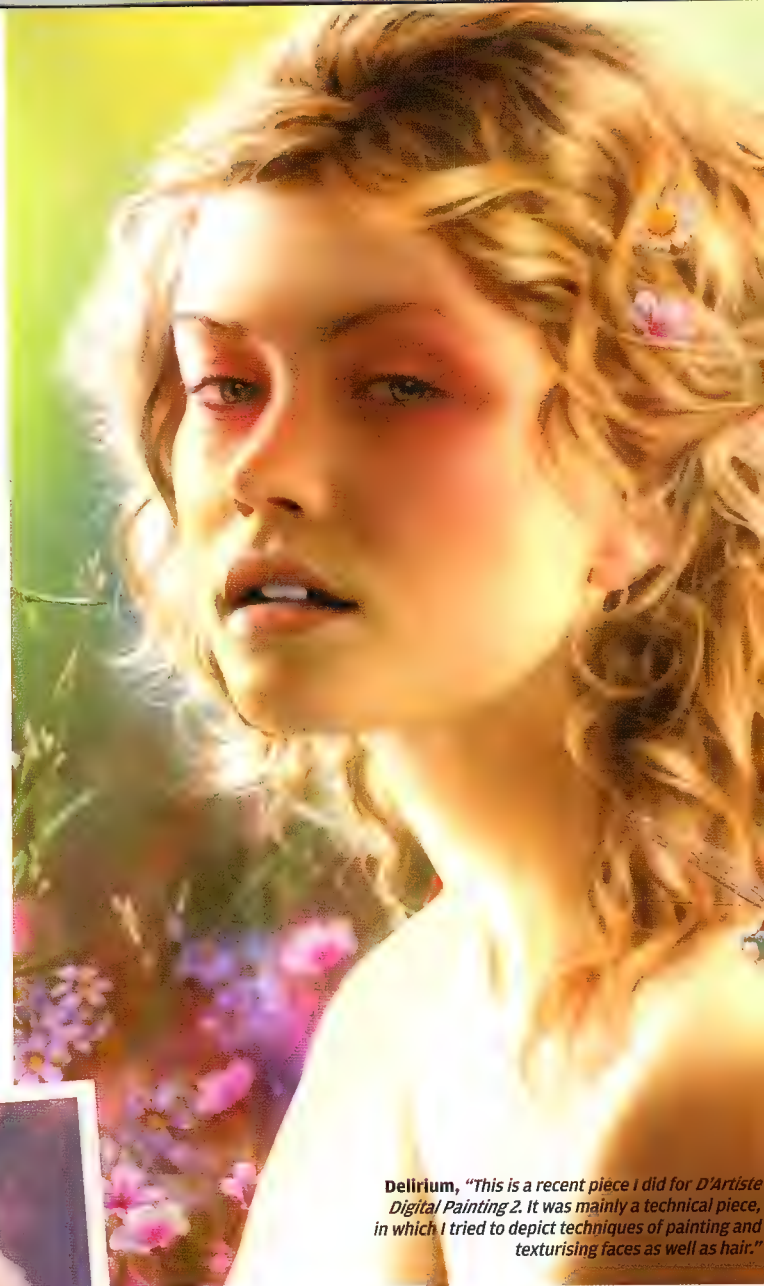
All original artwork by Marta Dahlig

**The Seven Deadly Sins - Wrath**, "The last of my Sins series. Wrath can be defined as 'inappropriate feelings of hatred and anger' and 'wishing to do evil or harm to others.'"





**Nocturne**, "This was done for D'Artiste Digital Painting 2. Violinists are very inspiring and I always wanted to depict one. This piece required great attention to anatomy issues and proved to be a great learning experience."



**Delirium**, "This is a recent piece I did for D'Artiste Digital Painting 2. It was mainly a technical piece, in which I tried to depict techniques of painting and texturising faces as well as hair."



**Doves**, "I wanted to do something different from a typical angel, so I lent more towards a bird-like stylisation of the character. I didn't want the facial expression to be obvious and tried to achieve something in-between a sad, thoughtful and mysterious mood."

### Could you briefly walk us through a typical painting?

It all starts from coming up with an idea. Introducing symbolism or narrative elements to each painting is a must for me, and that is why I always spend dozens of hours thinking before I actually start my work. I always research the subject I want to paint, reading various internet sources to understand its historical and cultural context better, and in general I try to plan even the tiniest details. I start digging around the web for reference photos. I use references very loosely, mostly for proportion, colour or texture. I never try to copy a photograph directly, as then my painting would simply be a reproduction rather than a personal creation. Once I have everything I need, I can proceed to actually painting. Making an image from scratch to the end usually takes me 20-40 hours of work, which are usually spread over one to two weeks. I can only concentrate on painting when everyone else is asleep, no phones are ringing or dogs barking, so I tend to work at night. I can then sit comfortably in my chair with a cup of steaming tea and proceed with my work in peace.

### What would you say your favourite brushes are and do you create your own?

I find the default brush set of Painter more than enough for my needs. I only create customs in Photoshop, but in Painter I limit myself to Opacity and Jitter changing. In general, I like oily brushes as they smear the paint





The Seven Deadly Sins - Vanity, "The first of my Sins series. "Vanity is an excessive belief in one's own abilities and it has been called the sin from which all others arise."



[Below] The Seven Deadly Sins – Avarice, “Greed is the desire for material wealth or gain. This is the fourth of my Deadly Sins series. Back in the day it was a great challenge for me to paint all that cloth!”



Pandora, “I always found Pandora’s subject very captivating. This was a great technical challenge, and was one of the first paintings where I introduced heavy texturing and extensive usage of custom brushes.”

as you apply them, which quite often creates nice blending effects, textures and even colour combinations. I also couldn’t live without the blending tools, which are absolutely irreplaceable. My favourite set of Painter brushes includes the Smear Round from the Oils category, the Simple Round for general colour application from the Blenders group, the Oily Blender for colour mixing and Just Add Water for general smoothing. Those brushes are my basic tools of the trade; I absolutely love them and use them for everything.

**You have written a number of tutorials. What do you hope you achieve with these?**

Writing tutorials has been a wonderful

experience for me as it combined three of my passions: painting, writing and teaching! It is quite often much more challenging to explain the process of proceeding with an image to a group of people, rather than just painting it and displaying the final outcome with a brief description. The publicity has helped my personal development and has been a great incentive and motivator to constantly improve my work, both in terms of technique and content.

**Finally, what sort of plans to have for the future artistically?**

I have various bigger and smaller commercial projects lined up for the near future. However,

right now I’m trying to concentrate on my artistic development. I want to paint some personal pieces featuring themes I haven’t dared to touch before, such as battle or sci-fi scenes. I would also love to paint some more abstract art to further expand the intellectual creativity of my pieces. In general, I want to feel that I have made a step forward, not only in technique but also in the scope of my artistic abilities. My long term dream, which I plan to realise someday, is to release a very thick tutorial book that would cover many painting subjects: character painting, clothing design, texturing and so on. So there’s certainly a lot to be getting on with for now, and I’m sure I’ll never be short of new ideas.



# SMART SHOOTER

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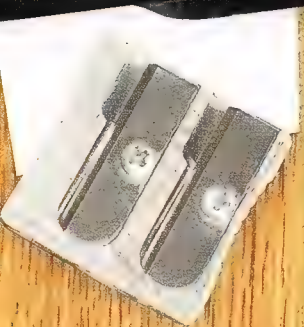
\* at 3MP or lower





# Figure drawing

As an artist, sketching the human figure is one of the greatness challenges. But it's also one of the most rewarding. **Tim Shelbourne** examines this age-old practice...





## FORM AND ANATOMY

Regardless of the apparent difference in shape between one body and another, essentially every figure is made up from the same basic shapes and anatomical components. Form is distilled from the basic overall shape and volume of the body sections, and when you begin to draw you're best to concentrate on establishing these basic shapes first. Anatomy, on the other hand, is the essential structure that lies beneath these basic shapes, and knowledge of this underpinning structure can help you in the construction of these shapes (particularly with clothed figures).



## SCALE AND PROPORTION

Proportion is vital when it comes to figure drawing, as each element of the figure has a direct proportional relationship to the next. There are predefined guidelines regarding human proportions, in regard to both the body and face, and it's vital to bear these principles in mind as you draw. Both proportion and scale play a major role in showing the visual difference between a child's body and that of an adult for instance, where not only does the overall scale change, but the proportions do too. Broadly speaking, an adult figure is seven to eight heads high, whereas a child's is four.



## ACTION AND EXPRESSION

The most accurate figure drawing will be reduced to nothing if the end result lacks action and expression. The human figure and face are naturally animated and ever changing, and it's important that your drawings reflect this. It's good practice to quickly sketch moving figures with just a few lines to capture the very essence of pose and movement. The same applies to expressions. If you look at some of the best cartoons, human expressions can be summed up with just a few deft strokes, conveying every emotion from sadness to joy.



Throughout the history of art, artists have been continually preoccupied with the depiction of the human figure. The vast majority of the most memorable masterpieces of art feature the human element in one form or another, and for any artist to be able to paint the human figure convincingly, he or she first needs to be able to draw it with confidence and skill. Figure drawing is a skill that needs to be practised regularly, and there are a few rules and fundamental principles concerning proportion, scale, anatomy and perspective that you need to be aware of. Our aim in this feature is to give you all the tools and the visual vocabulary you'll need to start honing your figure drawing skills to perfection. The great thing about drawing the human form is that there is such a huge range of finish when it comes to figure

drawing. While a figure in the full flow of motion, say dancing or playing sport, can be effectively captured in a few deft, flowing strokes on the paper; a more static figure, in an art class environment for instance, can be the subject of a very detailed and exacting study. It's important to realise that successful figure drawings don't have to be packed with detail and be anatomically perfect – many can be very loose and sketchy, and still convey everything about the figure, mood and gesture.

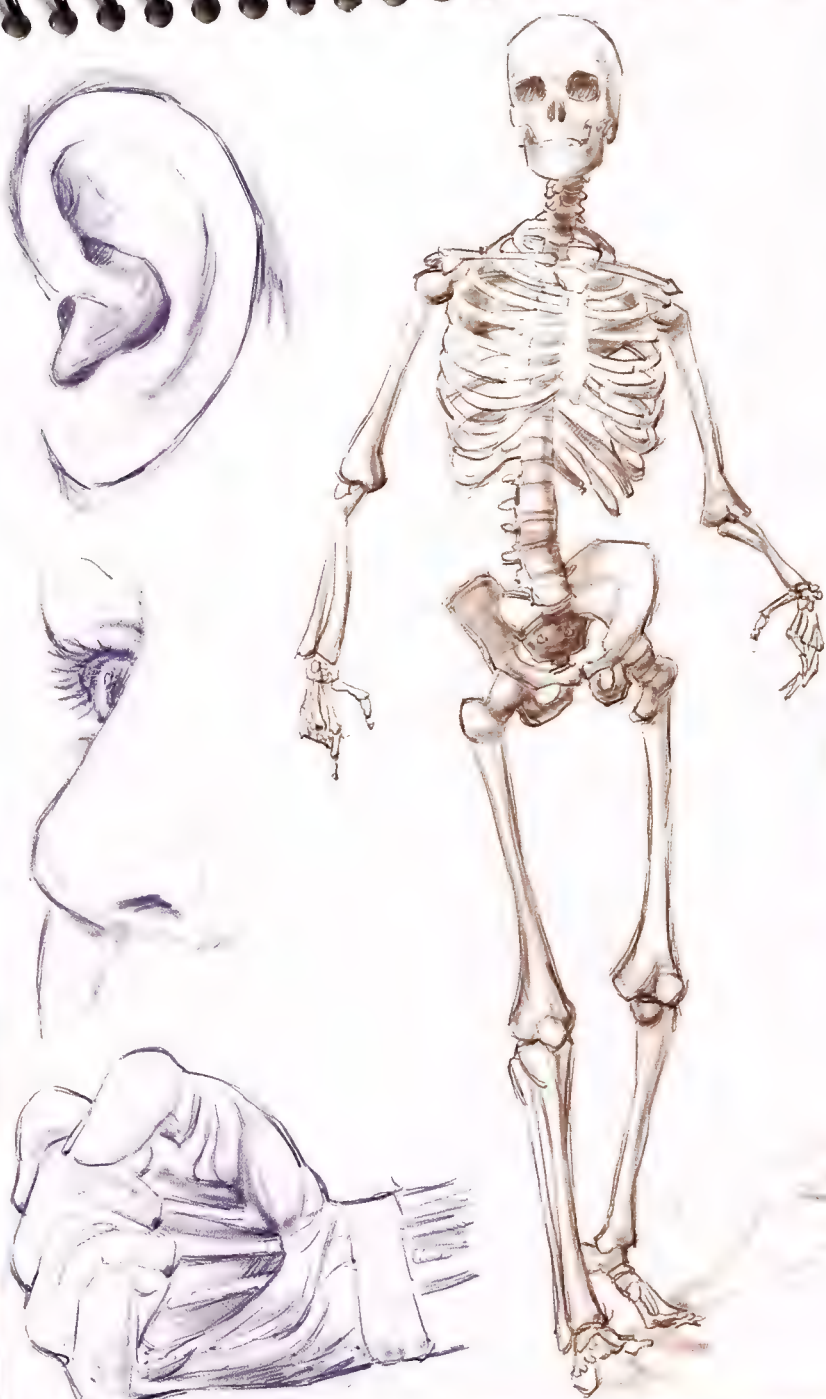
We're going to take a look at the whole gamut of figure drawing here, and we'll start by a little explanation of the basic principles concerning the human form. Remember, figures are all around you: in the street, on the bus, and even on the television. We've also included a bumper pack of drawing reference files on the disc for you to practise with.



# ANATOMY

In order to be able to draw the outside appearance of a form, it's worth having a little knowledge about what lies beneath it. Some knowledge of the underlying structure of the human body, and the building blocks that make up its mass, is fundamental to your ability to being able to draw the body as a whole. You don't need a PhD in anatomy here, but it's worth studying and sketching both the human skeleton and its musculature so that your artist's eye is aware of exactly what makes the surface of the body look as it does.

Sketching from anatomical diagrams will help you understand how muscle, fat and cartilage wrap around the skeleton, and how this mass moves beneath the skin and contributes to the overall form of the body. Similarly, sketching the actual skeleton allows you to appreciate the most basic framework of the body, and will help to inform your drawing – especially in that very early 'stick figure' stage of your sketches.



## DRAWING FROM LIFE AND PHOTO REFERENCES

Whether you're drawing from life or from a photograph, the same principles apply to both. The most important part of any life drawing is simplifying the shapes within the figure as you first begin to draw. Draw the figure as a whole at every stage, and avoid concentrating on just a small section in isolation. Bearing the anatomical principles in mind, start with simple, basic shapes and then refine these as the drawing progresses. To help with proportioning, you can use your pencil as a measure to compare the size of one body section to that of another.



Before image





# BODY TYPES

It's a given that the human body comes in all shapes and sizes, but as you'll see below, these can be divided into three distinct anatomical groups that all present a range of entirely different silhouettes for the figure artist to master.

## Ectomorph

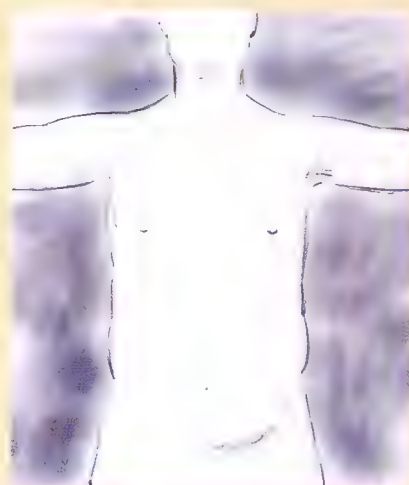
The Ectomorph body shape is characterised by being quite fragile and delicate, with a fine light skeleton and subtle musculature. This type of figure often seems very skinny, characterised by size zero fashion models and the like. The neck is quite thin and facial features tend to be very sharp. Ectomorphic figures lack the curves of the other two types.

## Endomorph

The Endomorph figure is very heavy, and particularly pear-shaped. In this bulky, rounded body type, the most mass is concentrated around the middle, and the legs can be quite short and stocky. The Endomorph head is quite round, and the hands and feet can be quite small. Endomorphic body types have a heavy, strong skeleton and bulky muscles.

## Mesomorph

The Mesomorphic form has hard, well developed muscles on a strong but light skeleton. Typically seen as the classic athletic figure, in women it can be seen as quite pear shaped and toned, and in males the body is rectangular and the musculature is very well defined. This is a good kind of body for an artist to work with, as the musculature is very evident.

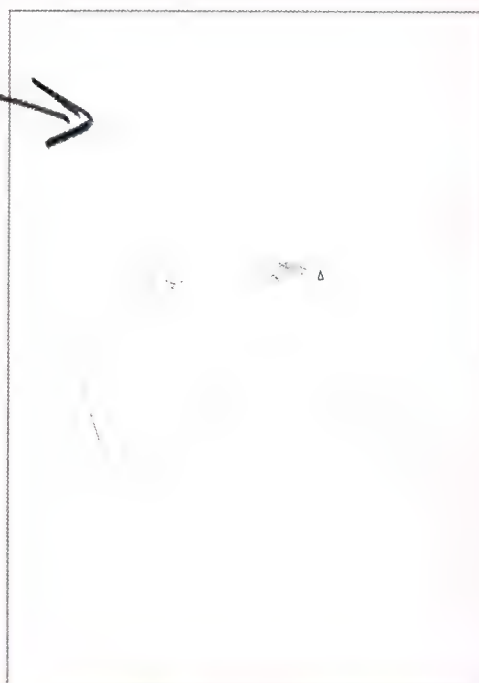


# DRAW FROM PHOTO REFERENCE

Use the principles you've learnt to draw directly from a photographic reference

## 01 Basic shapes

Start by using very rough lines to block in the main shapes. Also draw some guide lines for the level of the eyes, nose and mouth. Carefully measure areas of the face; for instance, determine the distance between the eyes, which is roughly the width of the actual eye on the right here.



## 02 Establish form

Establishing the form is essential before adding detail, and you must do this with tone. Simply scribbling in the midtones and shadows will give your subject form and mass, and it's often easier to correct proportions with this 'tone map' than trying to draw them correctly with line.

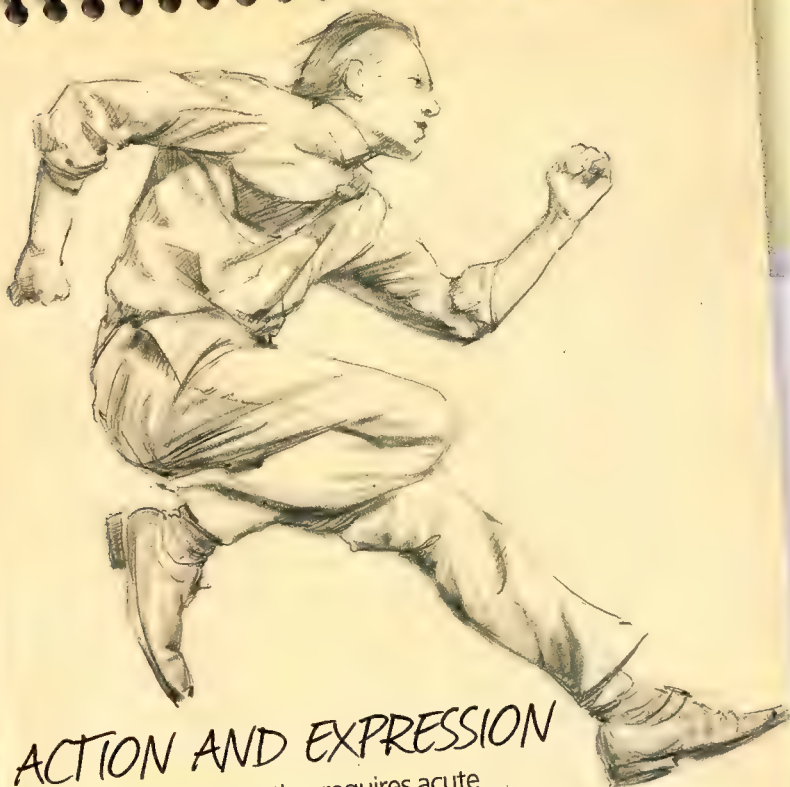


## 03 Add definition

Once you've built up the form and massed in the main features, start to refine those main features with some sharper, more accurate sketch lines. Be careful not to outline everything, but indicate hard edges and outlines with broken, spontaneous lines. Continually step back from your drawing to judge the overall effect.







## ACTION AND EXPRESSION

Drawing figures in motion requires acute observation and a spontaneous style of drawing

Of course, drawing a figure in a static position is one thing, but sketching figures caught in motion, complete with expressions that change by the minute, demands a whole new set of artistic techniques. For instance, when a figure dances or runs, their limbs can take on a completely different appearance as muscles flex and stretch. Also, the entire balance of the figure can be surprisingly off centre and can defy gravity momentarily. The trick here is to use as much energy in your sketching as the subject uses in his or her activity, because the spontaneity of your lines and shading will echo the subject's speed and vitality.

Again, the most important point here is to capture the essence of the pose, even as a simple stick figure, in the first few initial strokes of your drawing. You can then use the principles of proportion and anatomy to build on this framework.

## DRAW A FIGURE IN ACTION

Learn how to create quick, expressive action sketches

01

### 01 Capture the pose

As usual, the first thing to get right is the overall direction of the limbs and the overall stance of the figure. This can be easily indicated with a simple stick figure. We're only paying scant attention to the proportions at this stage, as the important thing is to get a feel for the action pose. Use pale, sketchy lines for this.

02

### 02 Block in the figure

Now start to sketch in simple blocks for the limbs, and see beneath any clothing on the figure. At this stage, concentrate more on establishing the proportions. You can do this by using some simple line of sight measuring, like comparing the depth from the top of the head to the waist, to the lower half of the figure.

03

### 03 Refine limb shape and proportion

Start to sketch in the overall shape of the figure now, refining the basic shapes. It's important to convey the folds in any clothes, because the way the clothes wrap around the figure contributes a great deal to its overall shape and dynamism. You can still be quite sketchy at this point, and a fast flowing style of drawing will aid the illusion of action.

04

### 04 Create form

Start to establish the light and shade in your sketch now, before you start to add any more line detail. This will help to give the figure form and mass, and to inform the sketched refinements that you'll add later. Again, make sure you keep this shading quite spontaneous, establishing the very darkest shadows first and then moving on to the midtones.

### 05 Form in light and shadow

Make sure that your shading follows the contours around the figure and the clothes. It helps here to squint at the subject, as this will filter out detail in your vision and make the highlights, midtones and shadows more obvious. Still make sure you're concentrating on simple tones and flowing lines.



05

### 06 Define and refine

Now start to add some more defining line work to delineate the overall shapes and details better. Sharp, flowing strokes will add to the effect of action and movement. Don't tackle the head or face yet, leave that until last.

### 07 The essence of expression

Now you can start to concentrate on the head and expression, delineating the outline of the head first. Less is more when it comes to fleeting expressions, so use sharp, shorthand strokes to indicate mainly the eyes and the mouth. Don't be tempted to draw the nose too carefully though, just indicate it.



06

07





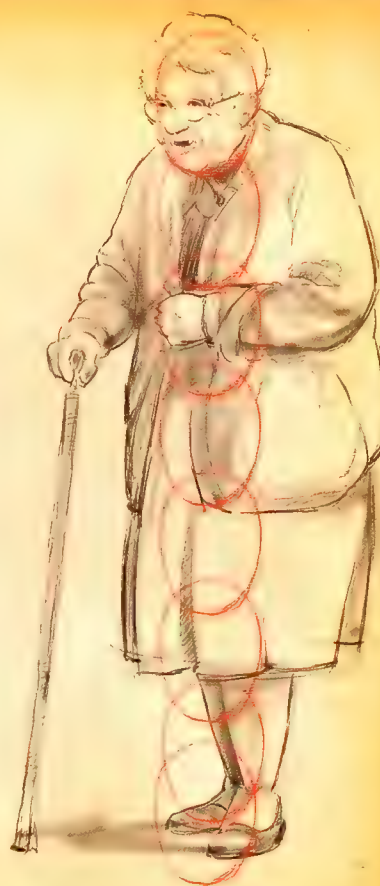
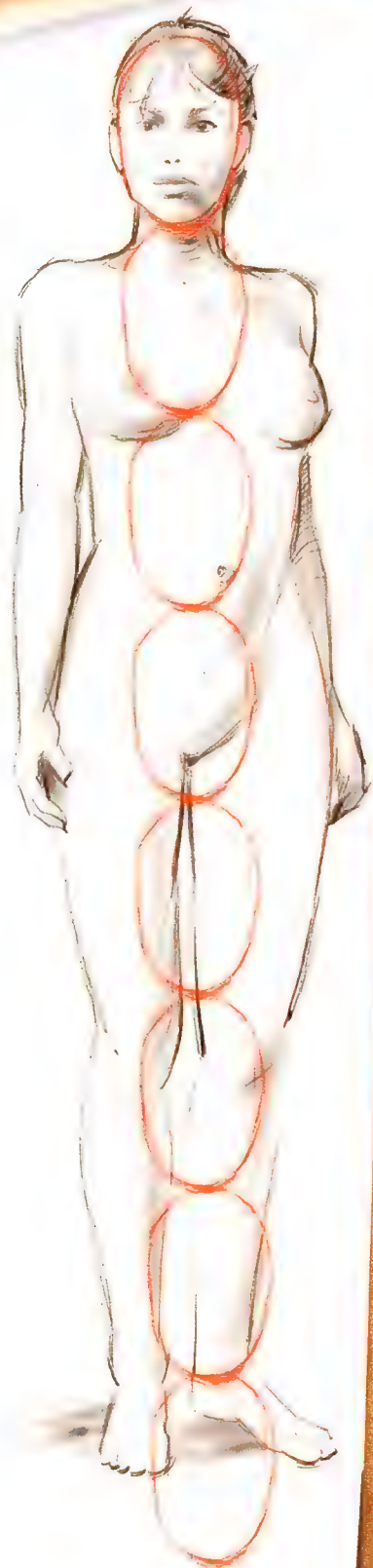
## PROPORTION AND SCALE

Correct proportions are vital when you're drawing the human figure, and there are some fundamentals you need to observe

Although each body is different, there are some basic rules that govern the proportions of the human form, and it's vital to use these rules and adhere to them entirely – regardless of what your eyes are telling you. As you can see here from our examples, the head itself can be an invaluable guide when it comes to fixing the proportions of a figure correctly. As well as this, you must also become used to measuring particular limbs or body sections off against one another, so that each is proportioned correctly to the next. There are also certain key markers that

can aid you; for instance, how long is the subject's arm in comparison to their upper body? Again, you can use a multiple of the head measurement here.

In the initial stages of drawing, don't be afraid to actually add marks to your drawing as you go from your measurement observations. The actual instrument you're drawing with can be a valuable aid here. To measure, simply hold your pencil upright at arm's length and measure off a body section with the tip of your thumb. You can then transfer this measurement to your sketch.



## USE YOUR HEAD!

The depth of the head can be an invaluable aid

As we said before, an adult human figure stands approximately seven to eight heads high. So you first need to measure the height of the head from the top to the lowest part of the chin, and mark these heads off down your figure. As the illustrations above show, for elderly people (who may be a little stooped) these heads will overlap to account for the stoop, but there is still the same number of measurements in the figure. Young children have far fewer head measurements in their height, so you need to observe and measure.



## RESOURCE GUIDE

We show you everything you could possibly need to know for fantastic figure drawing

The simplest figure drawing equipment of all is a sketchpad and a pencil, but there are many more things that you can make use of. Artist's mannequins are a useful little desktop resource. Their wooden structure mimics the basic form of the male or female body, and they can be posed for action references. There are also software products available that can help you create the form and physicality of the body, and stock photo websites that you can use to source reference material. You can also find some very good books on the art of drawing the human figure, which can help you to practise and develop your skills.

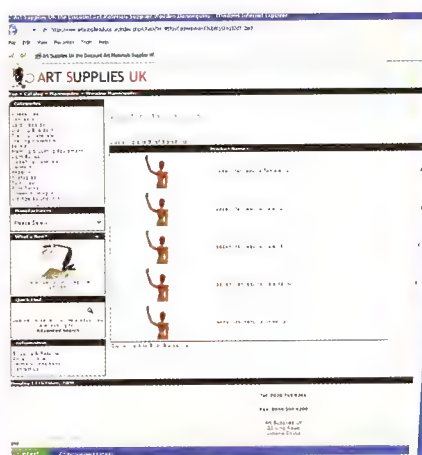
The major part of figure drawing will always be taken from observation, especially when you're trying to capture action and movement. But learning all you can about how the body moves, and the ways in which other artists have explored capturing it on paper, will help you to understand the form and movements that you're trying to represent. Anatomical knowledge will put you at an advantage when it comes to drawing and painting the body. A stock photo, mirror or mannequin will give you a quick reference guide, and a resourceful sketchbook will give you plenty of movement references to refer to.

## ARTIST'S MANNEQUINS

These little wooden figures are available in a variety of sizes, from a fairly diminutive six inches to the life size mannequins that are available in some stores. Standard wooden mannequins come in male, female and child varieties, and they give you a quick reference for shape, muscle structure and scale. You can also pick up more advanced ones, such as skeletons, heads, hands and

feet. Hands and feet in particular are useful models, as these are often awkward areas of the body to draw from life.

In the US you can pick up a six-inch mannequin from [www.madisonartshop.com](http://www.madisonartshop.com) from as little as \$6.99. In the UK you can purchase an eight-inch wooden mannequin for just £7.25 from [www.artsuppliesuk.co.uk](http://www.artsuppliesuk.co.uk).



An artist's mannequin is a really handy desktop resource and can be bought cheaply online

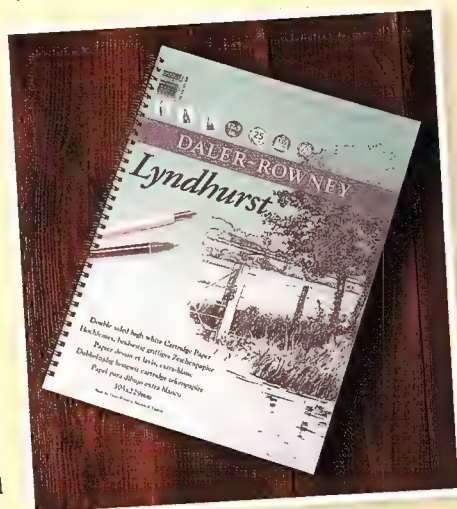
## PENCILS

Probably the artist's most commonly used resource, the humble pencil is what you need for capturing all those quick movement and expression sketches. For basic drawings you need just two: the standard HB pencil and the softer, darker 2B pencil. To really explore the range of marks you can make with this simple tool it's worth investing in a high quality set, which range from soft, dark sketching pencils to

hard, fine grey-line pencils that are used for more technical drawings. Staedtler Mars Lumograph pencils are among the best you can buy, and you can purchase a complete sketching set of 12, comprising 8B, 7B, 6B, 5B, 4B, 3B, 2B, B, HB, F, H and 2H, for a fairly reasonable price. In the UK, this tinnet set will set you back £12 from [www.artfolk.co.uk](http://www.artfolk.co.uk). In the US it's considerably cheaper at just \$9.49 from [www.officedepot.com](http://www.officedepot.com).

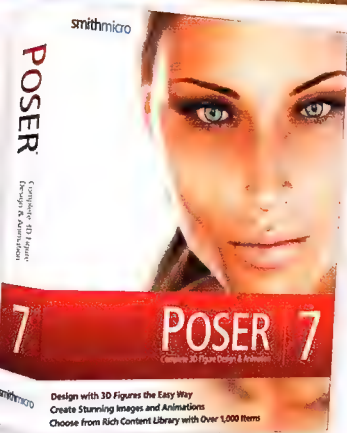
## SKETCH PADS

A good sketchpad is an essential resource for practising your figure drawing. Ideally you need one that's small enough to fit in a bag, or even a large pocket, so that you can take it everywhere. Daler-Rowney's Lyndhurst sketchpads are spiral bound for ease of use and made up of double-sided cartridge paper so you've got plenty of room to draw. They come in a range of sizes, from a diminutive 7x5 inches to a whopping 20x15 inches. You can pick up the smallest size for £2.60 in the UK from [www.greenandstone.com](http://www.greenandstone.com), or internationally from [www.truroarts.com](http://www.truroarts.com). You may also want to consider picking up a cheap scrapbook to create a 'morgue file' of phone doodles and other random sketches that are useful to keep for future reference.



A good sketchpad is an invaluable tool. Add medium-weight cartridge paper to your resources





## POSER

Poser 7 is the latest iteration of the popular 3D figure design software. You can use it to generate a 3D mock-up of the human form, complete with the pose, expression, clothing and props you want. You can then import the figure into Painter and start transforming it into a painting. The software comes in both Mac and Windows PC flavours and is available from [www.smithmicro.com](http://www.smithmicro.com).

Poser figures have a distinctive rendered 'CGI' look, so unless this is the effect you're going for then it will take a lot of painting to add your own style to the piece. However, if you work with concept art for games or animation, if you illustrate action-packed comics or if you just have a very specific idea of the poses you want, it's a great resource that will save a lot of time in your workflow. It's not cheap though, and surprisingly there's no price difference between the boxed and digital download versions – they both retail for \$250 (which is approximately £143). You can also pick up Poser Figure Artist for the cheaper price of \$100.

Poser 7 is a great piece of software for professional digital artists, designers and animators



The smaller Wacom Bamboo tablets are ideal for quick sketching. You can even take them outside with a laptop

## GRAPHICS TABLETS

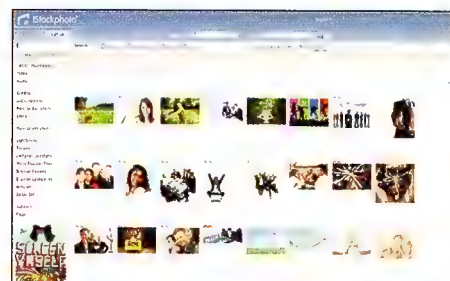
If you currently draw and paint digitally with a mouse then you may want to consider a graphics tablet. A tablet can give you more control over your mark-making, add precision to your drawings and give you the ability to sketch digitally. Wacom's Bamboo tablet range is cheaper than its Intuos and Cintiq tablets, but it still offers you an easy-to-use, fluid drawing experience – plus the range comes with the new Bamboo Mini applications, which let you doodle quick notes and sketches. In the UK you can buy an A6 sized Wacom Bamboo Fun for £70 from [www.tabletworld.co.uk](http://www.tabletworld.co.uk), and in the US you can purchase the same model for \$100 from [www.studica.com](http://www.studica.com). Other good tablet manufacturers to consider include Trust and Genius.

## STOCK WEBSITES

Stock photo websites provide great painting resources. If you use a photo as reference material then you can use your final image in almost any commercial context. If you've cloned the original photo however, you'll have to check the terms set down by the copyright owner.

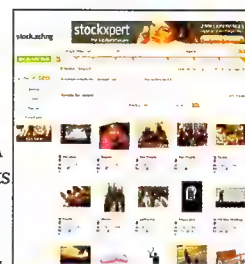
**iStockphoto**  
[www.istockphoto.com](http://www.istockphoto.com)

iStockphoto is considered to be one of the premier resources for stock photography. You'll need to purchase images individually or buy credits to download them, and the images are subject to certain rules about commercial use.



**stock.xchng**  
[www.sxc.hu](http://www.sxc.hu)

stock.xchng offers free stock photos generated by users. A wide range of subjects are covered, and the photo references of people are very good.



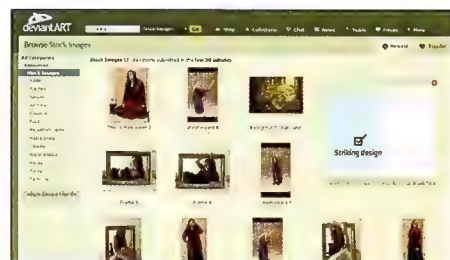
**MorgueFile**  
[www.morguefile.com](http://www.morguefile.com)

MorgueFile also offers a great deal of free content, and you don't even have to register in order to download the images. Keep an eye on any restriction notes, though.



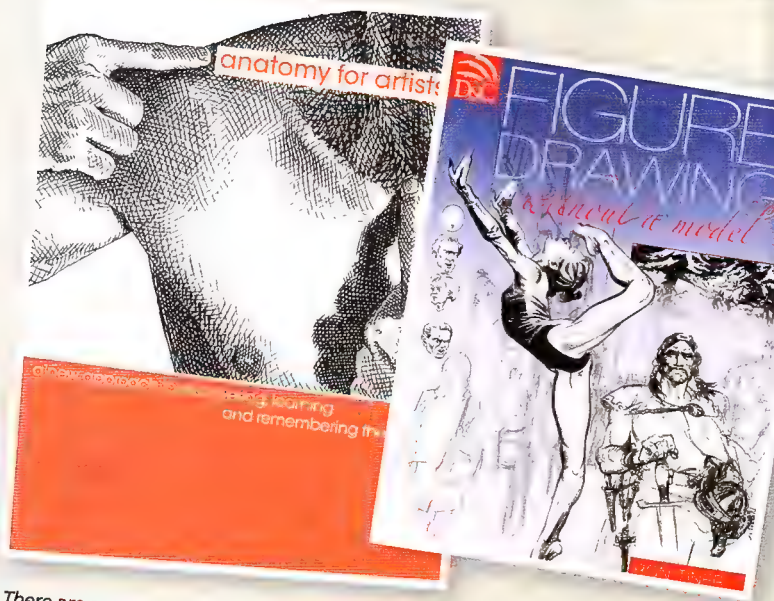
**deviantART**  
<http://stockart.deviantart.com>

Many deviantART users create stock photos, and fantasy artists in particular will find a lot of free content to choose from. Again, check the copyright holder's terms and conditions.



## BOOKS

If you want to expand your figure drawing knowledge beyond the basics set out in this feature, then there are some very good books that can help you. Two of our favourites are the traditionally based *Figure Drawing Without A Model* by Ron Tiner (£12.99 UK, \$20 US, published by David & Charles), which is reviewed on p85, and the more unusual *Anatomy For Artists* by Anthony Apesos (£15 UK, \$23 US, published by North Light Books), which will have you posing in the mirror as it teaches how the body's underlying structure moves, using your own body as a reference.



There are some excellent books available to help you develop your figure drawing skills



## BRUSH CATEGORY

# Oil Pastels

Get great colour coverage from these matte, oily brushes in Painter...

 In real media, oil pastels can be a very unforgiving medium. Their colour coverage is superb yet prone to transferring, the colours can be optically yet not physically mixed, and of course, these little sticks of oily media are prone to breaking. But in Painter you can get many of the benefits of traditional oil pastels, without the sticky, heavy coverage or any of the mess. It's a smaller brush category than many, with only a few tools available in various sizes, but what the Oil Pastel variants lack in quantity they definitely make up in quality.

Fantastically heavy colour coverage means that you can block out large swathes of an image, while the Variable Oil Pastel variants allow you to create rougher areas of more varied tones. Use them in long smooth strokes to build up colour, or use single dabs to create interesting stippled effects.

Oil pastels are ideal for working on Impressionistic pieces and for painting light. They are also useful for creating textures. Using oil pastels in Painter means that you can mix any colour you like, but you can also dab tones over each other for traditional optical mixing effects too. So take a look at our following tips on oil pastels, learn how to get the most out of them and then have a go yourself!

COREL<sup>TM</sup>  
**painter**  
PRIMER

### SMOOTH COVERAGE

The dark purple area of this landscape has been painted with a thick, smooth Round Oil Pastel brush to give strong colour coverage and a dense matte effect, which is great for areas that don't need much detail

### TONAL VARIATION

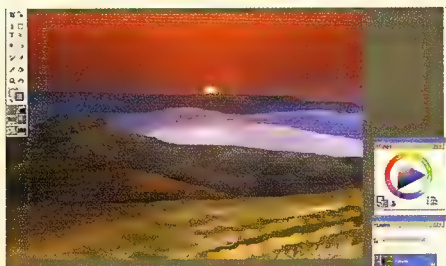
Stippling with the Variable Oil Pastel brushes creates colour and tonal variation that's perfect for painting Impressionistic light and texture. Use blending strokes, or dab for a Pointillist effect

### OPTICAL MIXING

Pushing areas of different coloured oil pastels into each other allows you to create a traditional optical mixing effect, like the pinks and lilacs in the middle ground. Consider using oil pastels as blenders in highly coloured artwork

## The right blend

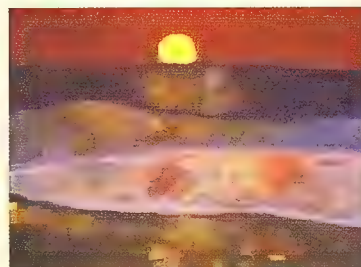
Blend Oil Pastels for amazing effects



Unless you're doing a Pointillist piece in the style of Seurat, then you'll want to add some blending to your pastels. For best results, pick a blender that works well with the oil pastel medium. In real media you'd use a stylus, spatula, palette knife or darker and lighter oil pastels. In Painter, our blender of choice for the Oil Pastel brushes is the Flat Grainy Stump, which allows you to pull colour around in chunks while adding texture.

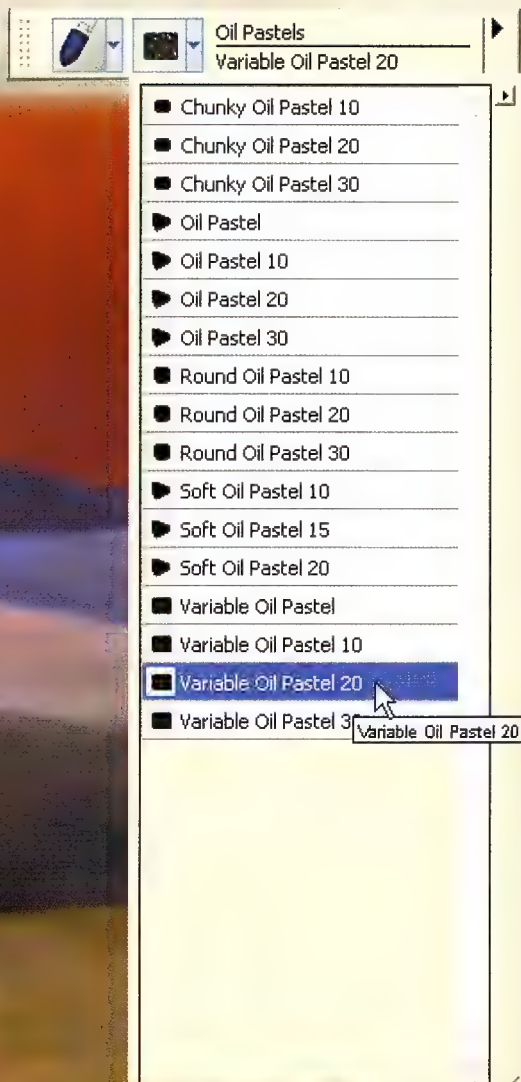
## Variable oil pastels

Create colour and tone



Our favourite Oil Pastel brush is the Variable Oil Pastel. This square-nibbed tool varies its colour, especially when you dab it over an underpainting. We used it here to create areas of strong colour, lighting and shadow, creating an evocative sun-dappled effect. You can leave this brushwork loose and textured for abstract pieces, or blend it down to create subtle tonal variations.



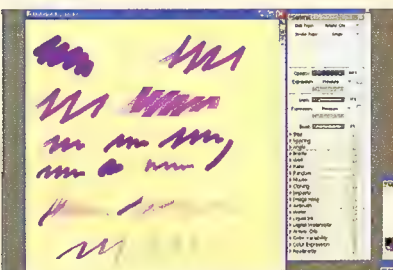


#### TEXTURE

Oil pastels are less textured than the more chalky kind, but you can use them sparingly to develop rougher textures – try cross-hatching or scribbling loosely to achieve a more textured effect

## Brush controls

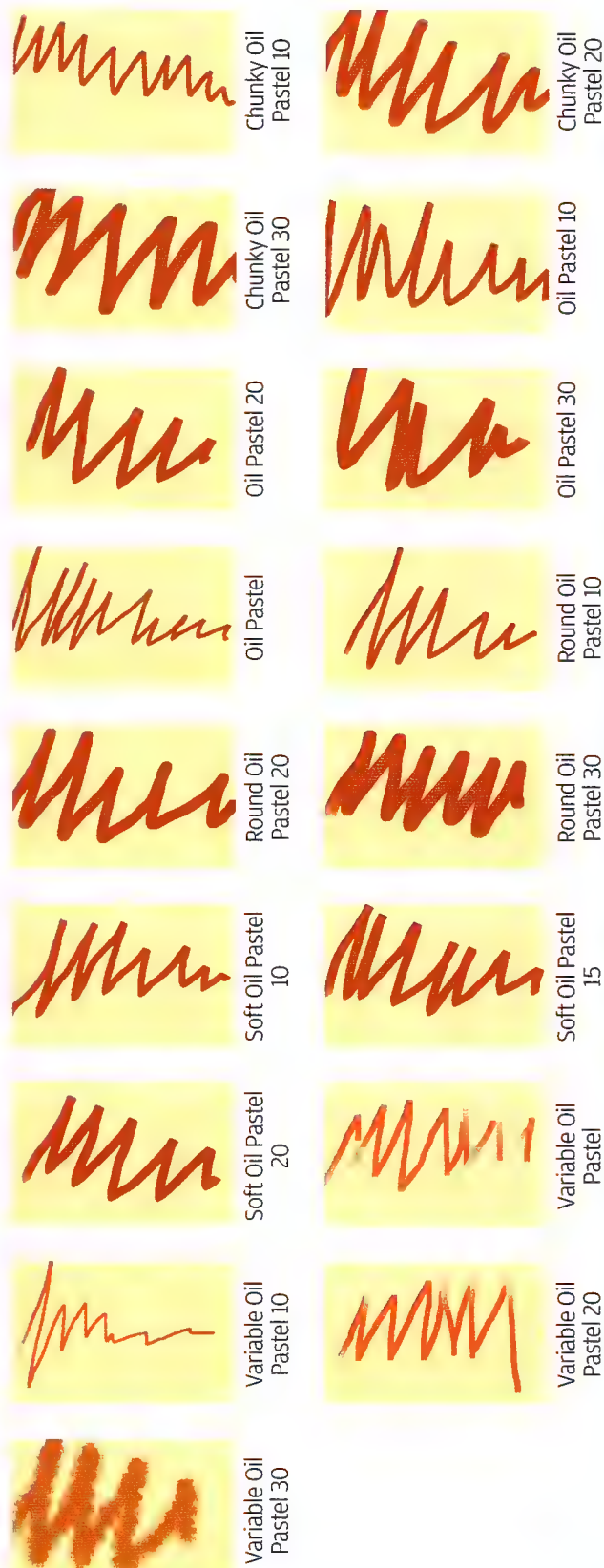
Vary your mark-making



The Oil Pastels brush category is small, but that doesn't mean that it's limited. You can use the Brush Controls>General tab to adjust the Dab Types of your oil pastels to create some fabulous effects. We favour the Blends and Artist's Oils types of dabs, but for strong colour coverage you could also choose the Circular dabs. By default, the Oil Pastels' Dab Type is set at Captured, so it will pick up underlying paper texture.

## Oil Pastel brushes

Take a look at the Oil Pastel variants





# Rainy city scenes

Create the cosiness of a rainy city street

**C**reating a rainy cityscape can be both fun and challenging at the same time. Going out in the rain to observe can be helpful and beneficial; a picture just doesn't do it – actually seeing how things look in real life is the way to look at things.

Jeff Rowland, along with other artists, creates images of rainy cityscapes that give suggested buildings in the background, but allow for the focal point and the figure to be the main feature. The contrast of complementary colours to draw your attention works beautifully in these pieces. Warm oranges from the lights within just pop against the cool blue of a rainy city. Creating a rainy image allows you to escape getting tied up with the intricate details of a piece. The buildings and background features can be blocked in and you can create expressive looking elements with just a few brushes in a short amount of time. This allows for a more expressive form of action in the piece, and keeps it from being static. Utilising texture in a rainy piece will make for a richer painting. And when applying elements like graffiti posters, think like the graffiti artists. Where would he put a poster? Would it be straight? Was he going past on a skateboard, slapping stickers on objects? All these things will help to create an exciting rainy cityscape.

This style can also be used in other environments. A rainy, desolate prairie is an ideal backdrop for an illustration. Having the people in the foreground sitting around a fire and the cold prairie behind them will create the same type of painting. So experiment with this technique in different environments to see which one works best for you.

## Tutorial info



Artist  
Brad Sutton



Time needed  
3 hours



Skill level  
Intermediate



On the CD  
Start files







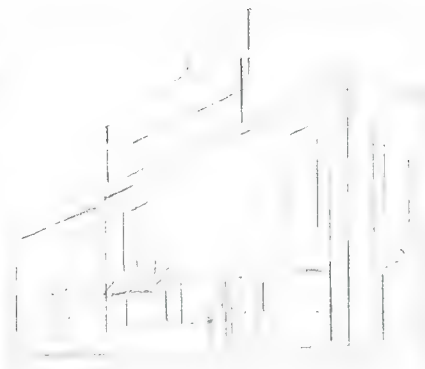
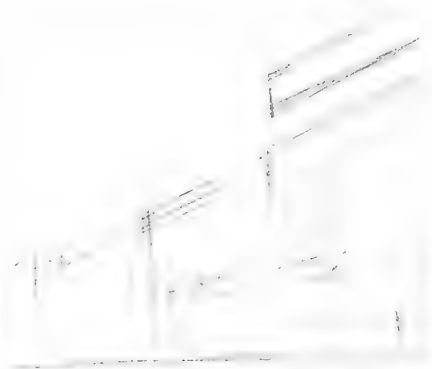
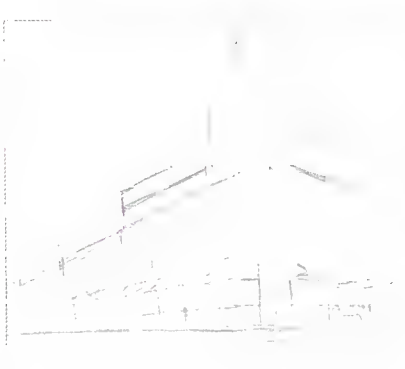
## Gloomy and cosy

Dark and rainy - a great way to observe the atmosphere



### Tattered elements

To make the posters look like they're not brand new, you'll want to add some character to them and make them look like they are torn or ripped. When the poster is close enough you can add cast shadows to the piece, which will add to the illusion. Even writing over them or overlapping the posters can help.



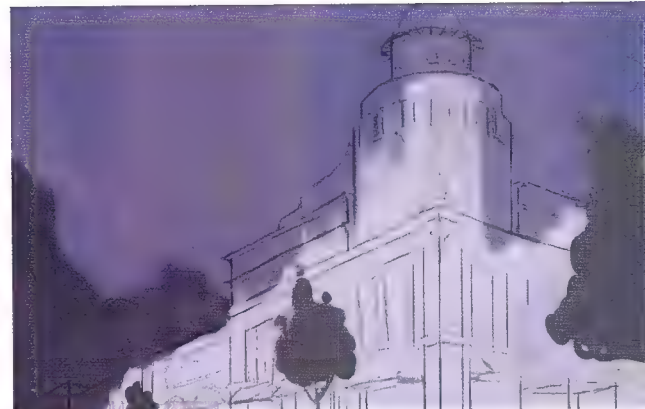
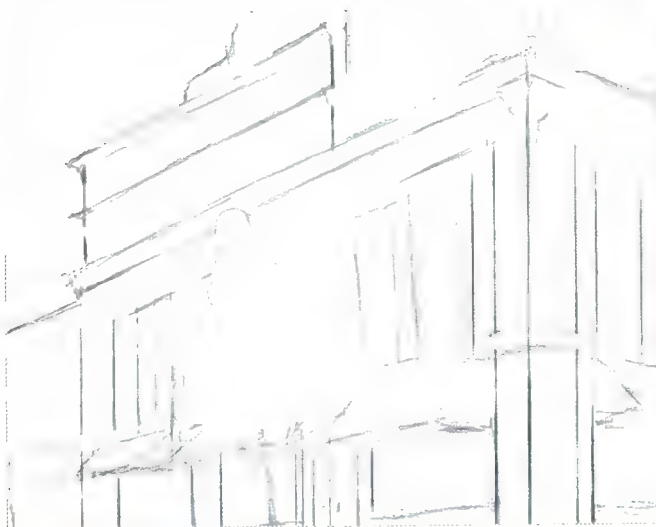
**01 Import sketch** There are three ways that you can start your painting. You can start by importing your picture, and then use the Clone tool. Or you can import a sketch that you've scanned in (use ours on the CD). Or, just start to sketch directly on the canvas.

**02 Erase perspective lines** If you have a messy sketch, turn over your stylus and utilise the eraser on the end of the pen to delete any guide lines. Or you can go to the Eraser category and pick a suitable variant.

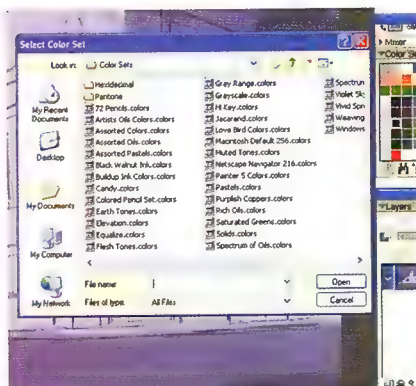
**03 True up and clean up** Start to clean up some of the lines that show and still look messy. Since we just started to draw our picture directly on the canvas, hold down Shift while you're drawing. This will give you a straight line, and help to true up all the straight lines.

### 04 Little details

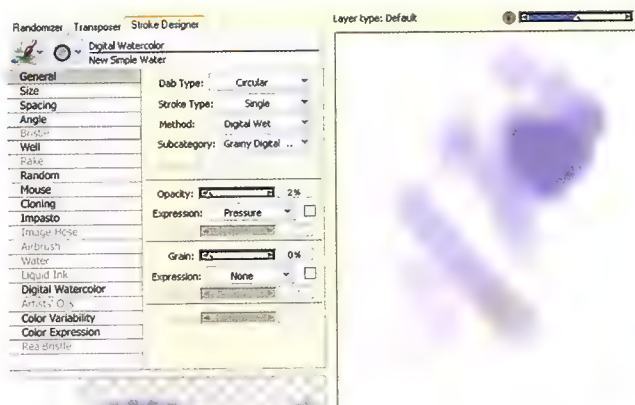
Now go in and add little details that help to give the buildings some character. We're using one of the same drawing brushes that we started with, which is the Gouache>Wet Gouache Round.



**05 Add colour** Start to block in your colour. Use the Digital Watercolor>New Simple Water. Try to paint in the direction of the action, for instance: we started to block in the sky in the direction of the rain falling. Remember to keep this step quite rough.



**06 Color Set** Underneath the Colors and Mixers are preset Color Sets. There are many different types selected into groups to make this an easy task. This might be helpful if you like the grayscale that is preset.

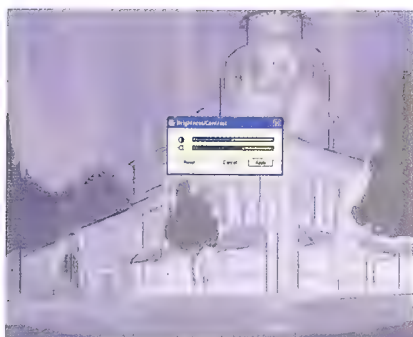


**07 Brush Creator** The Brush Creator can be helpful for those who want to tweak the functions of their brush a little. This function even supplies you with a pad to sample the different changes. We are still using Digital Watercolor, using the settings shown above.



**08 Work the colours** Digital Watercolor should still be wet. Keep building up the layers of value. Start to solidify the buildings and trees. Work in a low Opacity of around 15%, as this will allow for the colours to blend easier.

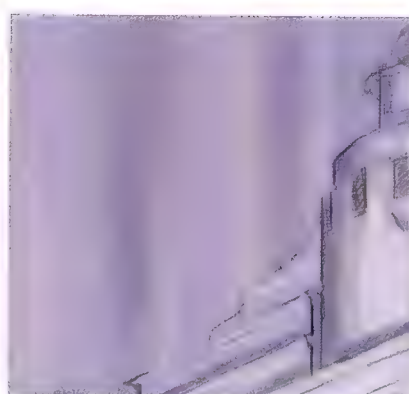




**09 Lighten it a bit** The colours might seem to be too dark so use the Rectangular Selector to outline the image, and then copy and paste it in place. Now go to Effects>Tonal Control>Brightness/Contrast. Move the lower toggle bar to the right until you have lightened the image enough.



**10 Erase out** Now, still on the new layer, flip over the stylus or select the Eraser. Start erasing out dark areas that are underneath. Keep the Opacity low for this, from 5% to 15%. Keep working out the layer underneath, which is dependent on your touch and the settings that you programmed into your tablet.



**11 Blend the sky** At this point you can Dry Digital Watercolor. Then, using the Blenders>Smudge, start to blend the sky. Keep the sky rough, as the texture will be good for the piece. We had the Opacity set to 54% for this.

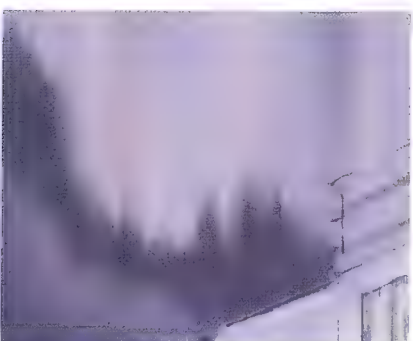


### Location

When you are putting your posters in your scene, remember posters that you've seen in real life. Like, "How did he get that under the overpass like that?" Think about unusual locations for posters. This creates a visual appeal for the viewer.

## Use the art of illusion

Blend trees and buildings to get that rain effect



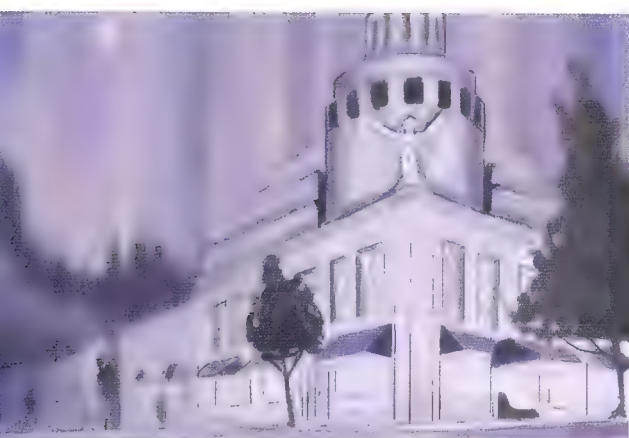
**12 Blend trees** Blending the background trees into the sky is a step that will help to create the illusion of it being rainy. Continuing with the Smudge Blender, work the trees into the sky using back and forth strokes. Keep it looking rough with your brush strokes going in the same direction – you don't want a smooth transition.



**13 Blend buildings** For this step we want to create some atmospheric perspective, so drop the Opacity on your Blender to 15%. Go to the building in the background and start the same process that you did with the trees. We want these buildings to be out of focus.



**14 Add more** Go back to Digital Watercolor and your Gouache brush. You will want to darken some of the areas (such as in the trees) and add more contrast with your opaque medium. You will also want to keep Drying Digital Watercolor continuously here.



**15 More details** In this step, continue with the same things you were doing in step 14. But remember to pay attention to cleaning up lines, and make sure the edges are crisp and clean.

## Add some graffiti

Use graffiti posters to add character to your piece

If you want to add some graffiti posters like us, try using some of your existing artwork. This allows for more of your work to appear in the piece! Artists are always adding little things that relate back to them, like a street address could be their birthday or a framed picture could be another piece they created. Street artists have been putting up these posters for decades now. The exciting thing about them is seeing where they put their images, and wondering how they were able to get posters in those tricky spots! You can also degrade the poster, so it looks like it's been out in the elements. Note that most graffiti posters are black and white.





## And then there was light...

Add light to your image to enhance the focal point



**16 Lights on** Use Digital Watercolor to add the light, and have it diffuse in each window as it goes down the street. Pick a warm orange colour to complement against the blue, and then hit it with a lighter yellow to brighten it.



**17 Retouch** Now that we have another colour in the piece, we can see other areas that might need attention. The orange in the windows will bring this out. Also, align the windows up so they are the correct height.



**18 More lights and reflections** Use your Gouache brush to start creating the reflections of the lights in the street. We also added other lights on some of the other buildings. For the dark areas in the street you can use Digital Watercolor.

## Leave the details

The little things help

In the posters we created we were not very careful selecting the image, and it turns out that we have pieces of other drawings on the same page. The poster artists use these same methods though. Sometimes, some of the elements of the photocopier get incorporated into the poster, and so the bad or low-grade output of the printer becomes a factor.

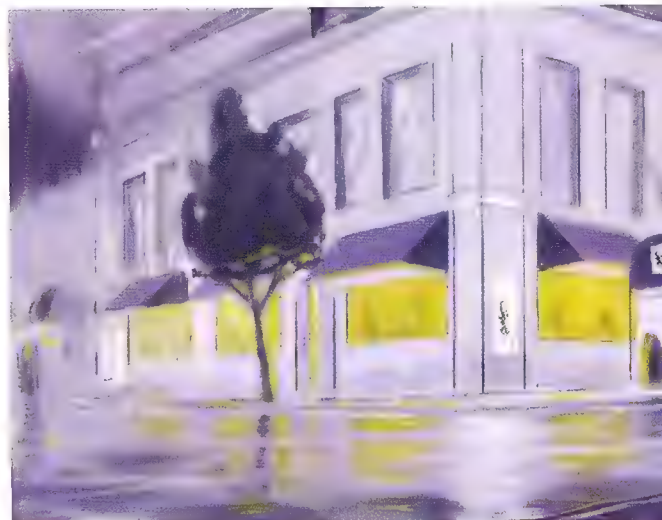


**19 Import graffiti** Use a black and white graphic style poster (either one you've created, or use one from the disc). This graffiti is not tagging or spray paint. Use the Rectangular Selector to copy the shape and move it over to your painting. This will create a new layer for this image. Duplicate a couple of the layers for later.



**20 Distort and degrade** For each poster you will want to distort it so it fits correctly on the walls. Go to Effects>Orientation>Distort. There will be toggle points on the image that you will need to move to get the desired look. This step will probably need to be repeated. For each layer drop the Opacity down to 75%.

**21 More details** At this point, when the posters are in place, you can drop all the layers. Go to Layers>Drop All. Start adding more details for the lights and the reflections; you will need to add the reflections of the posters in the street.



## Graffiti poster

Create a realistic poster to put in your town

We created this image by finding an image we liked and altering it. Find an image you'd like to use (or use one of your own) and go to Effects>Tonal Control. Use the Brightness and Contrast, as well as the Equalizer sliders. We find that line drawings work best for this type of art, and you are more likely to get the desired look that is intended for your graffiti poster when you're using line drawings.







**22 Add some people** Populating your image will add life to your work and give the viewer something to relate to. Keep the people looking rough and out of focus. Make sure they are not the main focus, as the viewer should only notice them on the second or even third look.



**23 Glow tool** Use the Glow tool to help make the lights in the street 'pop'. The Glow tool is part of the F-X brushes. Now, at a low Opacity of around 12%, you'll want to just brush over specific areas. Use the same colour that you are enhancing. Keep the colour in it, so the Glow tool will not bleach to white when you use it.

**24 Add rain** Try to avoid adding loads of rain. We used Pens>Barbed Wire Pen New for this as it gives a sporadic look. You may need to go into Brush Creator to change the attributes, or at least start out with a small-sized brush. When happy, brush it downwards, holding down Shift as you go to keep it vertical. Increase the brush size and do little up strokes at the end for the splashes.



## Realistic rain | Make a splash with your artwork

We spend so much time moaning about when it rains, that it's easy to forget how it does magical things to ordinary scenes. Even a limited palette can be brought to life by rain splashes, puddles and reflections, resulting in an intriguing and dynamic piece. Here's a summary of what was involved...

### RAIN

The rain effects are very light, so it doesn't dominate the piece. You can also add splashes in the street to help add an extra little something. Long, straight lines will not work; smudge some areas that might have too much detail

### REFLECTIONS

The shiny streets are the fun part. You need to have good contrast as it helps to create the effect of the streets being wet. A lot of dry brushwork at a low opacity works well for this effect. Make a lot of marks

### WARM LIGHT

The warm light in the building helps to create a focal point. Then the light defuses. Don't have too much light all over, as you will want to use the light to tell the viewer where to look

### URBAN ELEMENTS

Graffiti can be fun to place into a piece. It's almost like you're doing something bad. Be creative in where you decide to place them though, and think like the graffiti artist

### PEOPLE

People in your scene help to add life to it. This is a picture where they are not the focal point. Allow them to be secondary and less important, usually out of the main focal point







# Working with patterns

From backgrounds to costumes, including patterns in your painting can create a stunning amount of detail. Save yourself some time by using Painter's Pattern function

## Tutorial info

-  Artist  
Anne Pogoda
-  Time needed  
3 hours
-  Skill level  
Beginner
-  On the CD  
Final image

It's easy to find a reference to Painter's Patterns palette when you search books and websites for one, but it's not so easy for beginners to find the palette itself. Sometimes we wonder if all those great tool tips out there really are meant to help people who have never worked with a specific feature before? Well luckily you won't have the same problem as we had when we first wanted to work with this feature, since we're here to explain everything about creating patterns in Painter, and to make it as easy as possible for beginners and advanced painters alike. With this tutorial you'll learn how to apply patterns to your paintings, how to add more detail to surfaces and backgrounds quickly and easily, and how to work with stock photos to create patterns (in case you're not comfortable with painting).

Patterns are useful things, because a lot of detail provides a lot of space for a story to be told by your painting. Using patterns

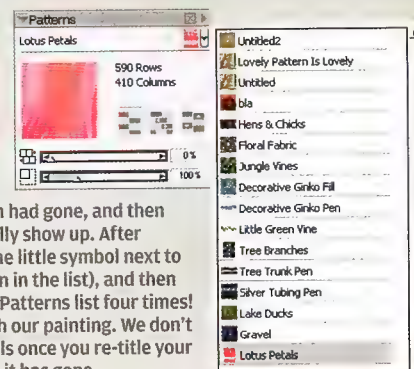
gives you a lot of freedom to add things that could explain what kind of person you see in the painting, why this person is in this location and how this person feels. The painting we made for this workshop was about temptation. At first, the girl was supposed to summon the viewer to

receive her apple, but then it turned into a girl lost in the woods and all that she had left was one last apple. Her rich clothes contrast with the cold forest; the detailed jewelled patterns mark her as running away and out of place. Now it's time to give it a go yourself!

## Lost and found

### Find your missing patterns

This is a very important point, since it really confused us when we were new to the Patterns function. We'd just created a new pattern, but it wouldn't show up in the Patterns window. So we sat there for a moment, wondering where our new pattern had gone, and then decided to capture it again until it would finally show up. After endless tries we finally got the idea to click the little symbol next to Lotus Petals (which is the first default pattern in the list), and then we found our capture had been added to the Patterns list four times! We deleted three of them and proceeded with our painting. We don't know why it always jumps back to Lotus Petals once you re-title your captured pattern, but it helps to know where it has gone.







painter

Journal | Working with patterns

After

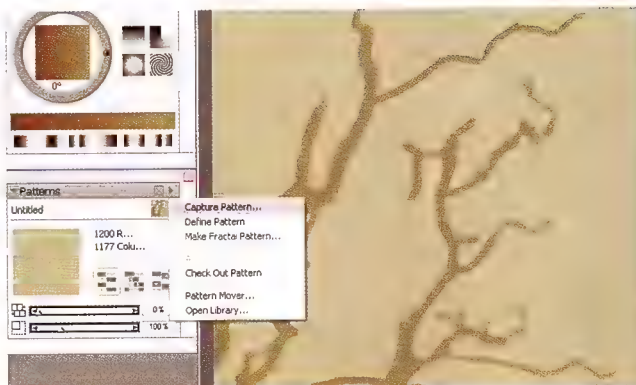


## Start simple

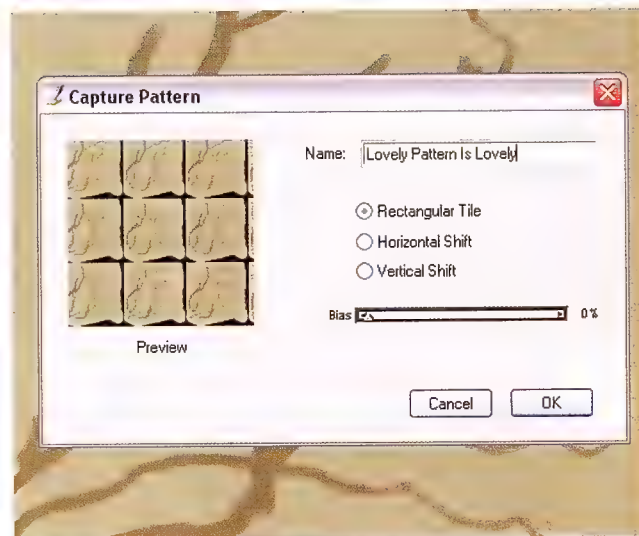
Begin with some easy branch patterns

### The direction of strokes

The direction of brush strokes can affect the way the pattern is turned. This might happen with the Oily Cloners for instance, or if you've used a very painterly brush to create your pattern. It can also be affected by whether you use a mouse or a tablet, and by the Dab Type. Go to Brush Controls>General to experiment with different Dab Types.



**01 Capture a pattern** Go to Window>Library Patterns>Show Patterns. Your Patterns palette will pop up. Let's start with something simple. Open a new canvas and make it 1000x1000 pixels in size at 300 dpi. Use your favourite brush to paint some branches in the background. Now hit the arrow next to the Patterns menu and choose Capture Pattern.



**02 Name and save** A new window will now appear. Here you can choose settings for your pattern, but we'd suggest you work with the default settings until you're comfortable with creating patterns before you start experimenting. Name your newly created pattern and click OK.



**03 Check it works** Now open another canvas the same size as before to see if the pattern works. Go to File>Clone Source>Current Pattern. Select the Soft Cloner brush because it will adapt to exactly what you have painted. You might want to try out some other Cloners as well, but remember that you're looking for a precise effect.



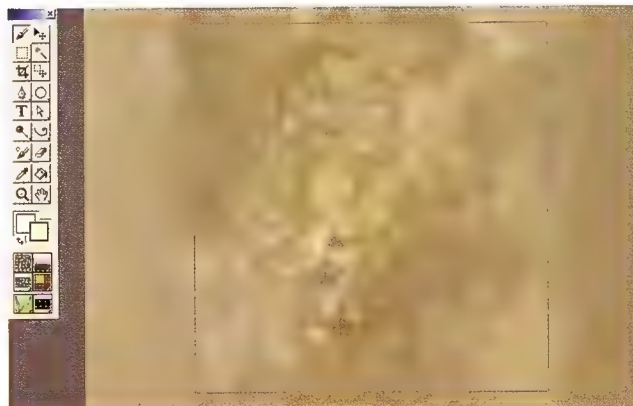
**04 Apply to your painting** Now that you know your new pattern is working, select the 'WO Patterns' image from the disc and create a new layer. We've painted in the branches pattern using the Soft Cloner. Don't be afraid that some of the detail might be taken away by this, you can work it back with the Eraser later.



**05 Blend it!** Now that the branches have been applied, pick the Eraser tool. Set this to Airbrush, as you want the edges of what you're going to erase to blend in with the background. This will work best when the Opacity is set no higher than 50%.



**06 Many little dots** You can create a more painterly effect for your pattern. Go back to your patterns canvas and make a new layer. On this layer, paint in many random dots to suggest the shape of leaves when seen from far away. We used a combination of the Acrylics Bristle brush and the Fine Tip Soft Airbrush.



**07 Make your selection** Now pick the Rectangular Selection tool from your toolbox and make a selection of the area where you painted the most dots. This will be your leaves pattern. Choose Capture Pattern again, now name and save it.

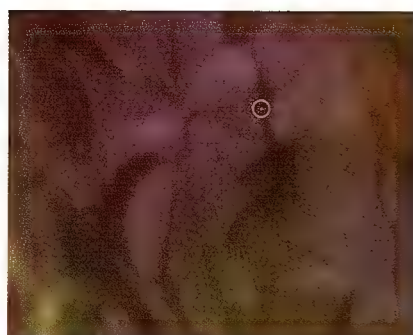


**08 From dots to leaves** Select your painting again, make a new layer and paint the leaves in wherever you see fit. Since our created patterns usually end up with some black borders on their lower parts, we had to erase these to make the patterns fit into the painting. We suggest you do the same and just proceed with another leaves structure on a new layer.

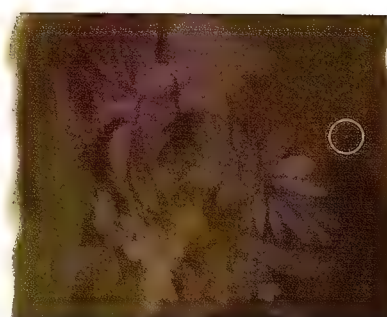




**09 Avoid repetition** When you have a pattern that you want to use repeatedly, try to avoid too many obvious repeating elements, as this would give the painting a rather artificial look. You can erase parts, flip and transform them or change the Blend mode of your layers to add some variation.



**10 Flowers for the dress** Let's advance a bit further now. Colour the background in the same colour as the clothes and give it some shading if you already know exactly where you want the pattern to be. Now paint some flowers on your pattern canvas. We used the Acrylics Bristle once again for doing this.



**11 Build up the pattern** This is what our canvas looked like after we rampaged with the flowers. You are free to paint more detailed flowers than we did of course, or to choose a different design. We usually paint the final details in when we know that we're not going to change anything about the final concept of the painting, and so we prefer to have it more loose at first.

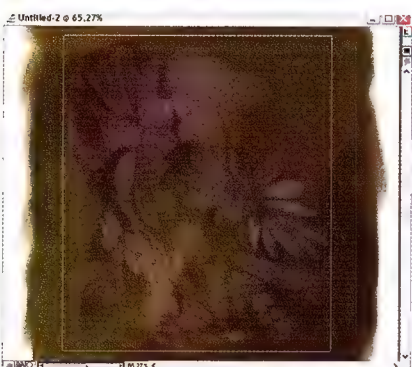


## Paint textures

The best thing about patterns is that you can apply a texture to your painting that you have a massive amount of control over. You can give the texture a hand painted look using the Oily Cloners, or just control how much it covers by choosing different brush sizes. Remember, patterns can be absolutely anything you want!

## Dress up your patterns

Clothing patterns need variation and movement to look realistic



**12 Select and repeat** Next, we made a selection of the flowers we painted in the middle. You don't have to cover the whole canvas when capturing a pattern – it will still create a repeated element once you apply it to your painting, so try standalone images, like flowers.



## 13 Look at the sizing

Create a new layer now, but don't forget to collapse your pattern layers every now and then, since your computer will be very thankful for every extra memory you can provide it with! We randomly painted a flowers pattern on this layer – but unfortunately it doesn't fit!

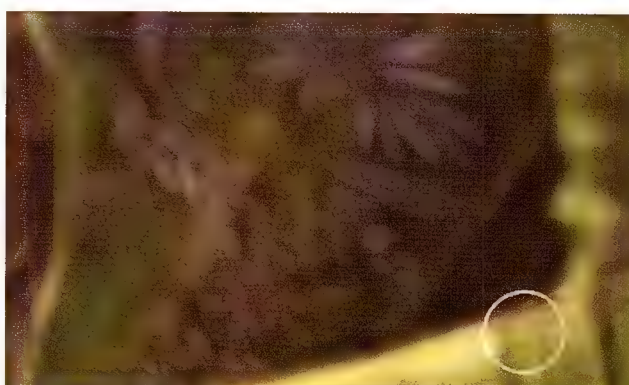


## Experiment on the same layer

Some brushes will look strange when you apply them on a new layer. For instance, the Acrylics brushes need previously applied colour to work well. That's why it works best to duplicate the layer of the pattern that you have just applied to your painting to avoid it being ruined by any mistake you might make while adding detail to it.



**14 Move pattern elements** Luckily the parts that don't fit aren't a problem. Just hit V and then move the pattern block to a better position. Choose the Eraser and erase everything that covers the wrong parts of your image. This includes the cloth – scrunch up a piece of patterned fabric and you'll notice that the pattern seems to disappear into the folds.



**15 Add more definition** After we fixed the position of the flowers we chose the Acrylics Bristle brush again and painted some extras for the flowers wherever it seemed necessary. At this stage we also brought our attention to this area again to paint in some more highlights and details for the flowers to make them stand out more.



## Capture ready-made patterns

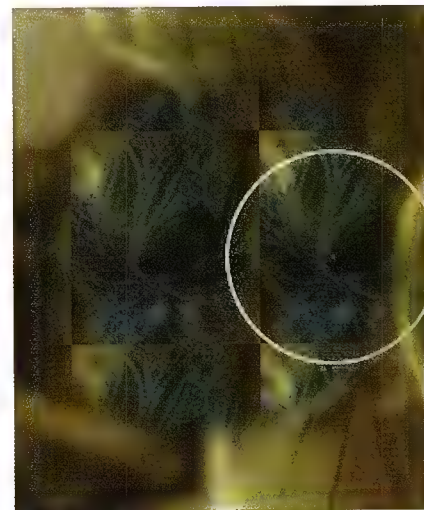
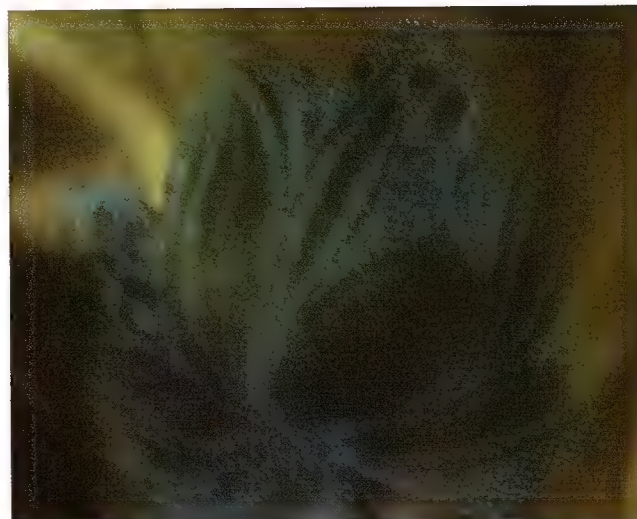
Use stock photos or scanned elements



### The texture shines through

Now, you might wonder why it should make sense to have a texture shining through in a way that makes it hardly visible later on? It's because of the suggestion of detail. The more detail you see, the more you will have your eyes fooled by the shape and movement of your patterns, suggesting that you are looking at a real person.

**16 Use a photo** If you don't feel comfortable with painting at all, don't worry! You can also just apply some colour that generally fits well for your painting (we chose green because of the very greenish palette) and then take a photo or use a stock image of something that could fit as a pattern, like fabric or lace. Cut the part from your photo that you want to use and paste it on the patterns canvas.



**17 Pretty texture** We used this flowery photographic texture to create the sleeves. After we tweaked the photo, we took the Acrylics brush again to work it over a bit. Then, using a new layer, we applied it to our painting again.



**18 Soft and tiny** We had to be very careful not to destroy this tiny pattern as we worked it over with the Eraser. The Eraser had to be quite small to avoid damage, and we had this layer visible at 40% Opacity to see the exact shape of the arm while we were working.



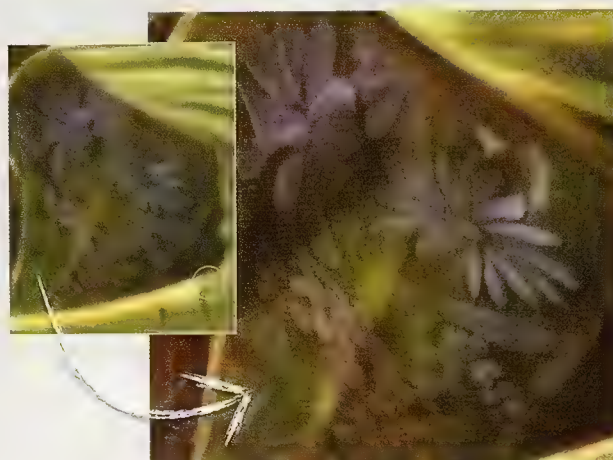
### 19 Work with the body

Finally, here is the little sleeves pattern! We suggest that you always create a new layer once you have applied your pattern, since it's simply impossible to paint them beforehand in a way that will make them perfectly blend in with the shape of the body or lighting situation. That is why we worked each body pattern on a new layer after we had applied it to the painting.

### Painterly patterns

#### Make precise patterns

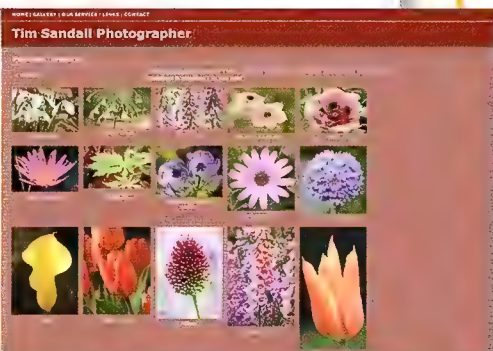
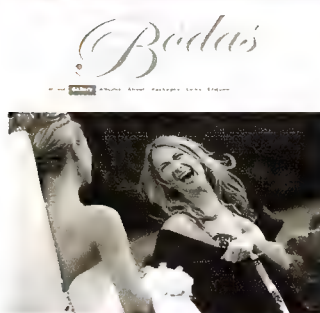
On the right you can see what the dress looked like after we applied our pattern to it. It took a lot of time, but didn't necessarily mean that the dress would be finished. Adding a pattern can help to give the subject further definition and push it forward. After that, there is a lot of room to make a copy of the patterns layer and work it over with some brushes. This will give it a more painted look if you have worked with a photo or scanned element, and it will add much more life to your pattern and make it stand out. We'd suggest that you work the shape of the body in, like the areas that should be dark or lit, to avoid the body looking flat. Create a new layer for this and work your way through with an Airbrush for the darker areas, and an F-X Glow brush for the highlights.



**20 The pattern shines through** Here we have another example of a photo used as pattern. It is essential that the patterns layer is used with around 20% Opacity, and that the background of the photo fits the colour of the image area that it is applied to. Use the Eraser carefully to work around darker areas and have the pattern structure shine through the lighter parts.



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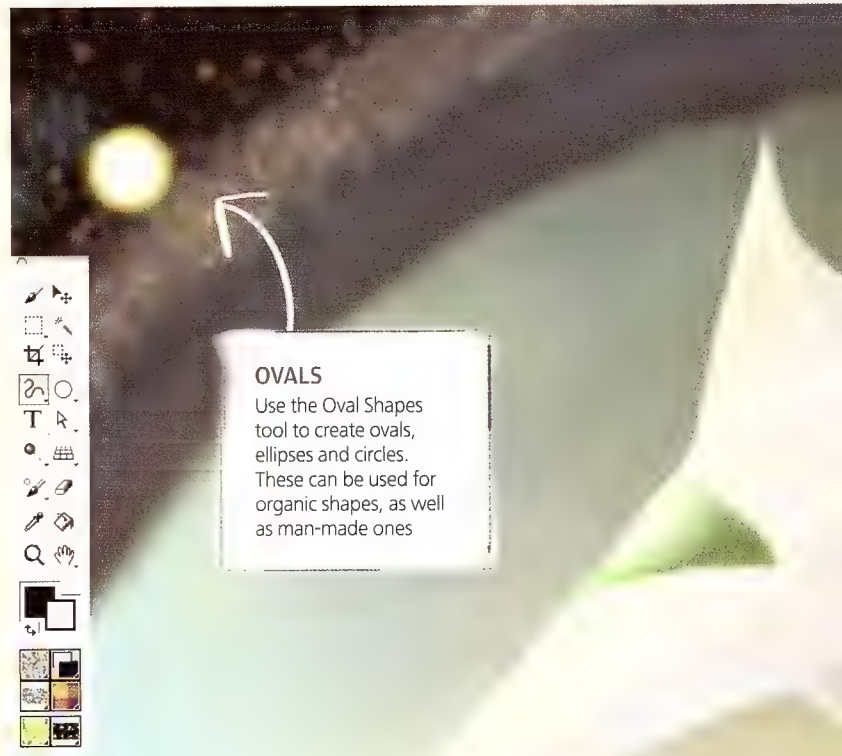
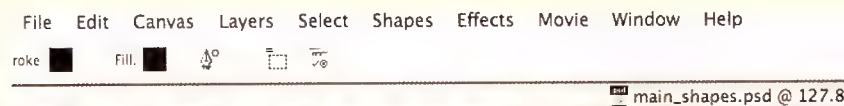
# Use Shapes

Use Painter's Shapes tools to create the basis for buildings, vehicles and more

**S**traight lines and perfect curves are some of the hardest things to draw by hand. No matter how good your graphics tablet is, you may still find that you're struggling when working with precise geometric elements like circles and squares. Leonardo da Vinci famously demonstrated his prowess with drawing accurately by scrawling a perfect circle with incredible ease, but the rest of us don't need such prodigious talents – not when we can make use of the Shapes tools within Painter! You'll find the tool in the toolbox, represented by a rectangle or circle (depending on which one you pick).

The Shapes tool in Painter allows you to create and control a range of geometric shapes. It goes far beyond the standard Square and Ellipse tools that you might be familiar with from some of the older programs, though. Along with Rectangular and Oval shapes, the Pen and Quick Curve tools allow you to create much more fluid shapes, blending your hand-drawn creativity with curvilinear precision.

One of the greatest strengths of the Shapes tool is its ability to help you create dramatic concept art. If you're familiar with the sci-fi art of Ryan Church then you'll know that many of his structures and spaceships are built up from line art that's been created by using Painter's Shapes tool. It may look complicated, but we'll show you how simple it is to re-create the basic techniques here.



## OVALS

Use the Oval Shapes tool to create ovals, ellipses and circles. These can be used for organic shapes, as well as man-made ones

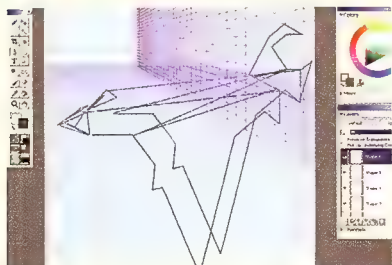
## STRAIGHT LINES

Use the Rectangular Shapes tool or the Pen tool to create sharp, straight lines to define buildings, vehicles and other objects

COREL  
painter  
FEATURE  
FOCUS

## Duplicate shapes

3D perspective made easy



If you've got a complex symmetrical shape to draw, or you need to create a 3D effect on a building or vehicle that adheres to the laws of perspective, use the Duplicate tool. Make sure that you're using the Shapes tool, draw your shape, then go to the Shapes menu at the top of the program window. Choose Duplicate, and a second version of your shape will appear. Flip, rotate or move this to where you want it to be.

## Use Shapes as masks

Draw around lines and curves



For a quick way to mask out an area of your image, or to create a line or curve that you can draw over with an Airbrush or the F-X Glow brush to indicate light or shade, simply make a new rectangular or oval shape. Now, on a new layer above it, draw along the edges. When you delete the shape you'll be left with a precisely stencilled outline of the shape you chose. Try this with your own Pen and Quick Curve shapes too.



Fri 07

### CURVES

The Pen tool and the Quick Curve tool can help you to create perfectly machined curves, which are great for drawing sci-fi art



### ANGLES

You can adjust the angle of the Pen tool to create obtuse, acute and right angles, which will provide accurate shapes and perspective for the objects that are in your painting

### PAINT SHAPES

Once our object was drawn using shapes, and blocked out with gradients and Oils>Variable Flat, we filled it out using Airbrushes, the Sargent brush and the F-X Glow brush to add 3D depth and shading



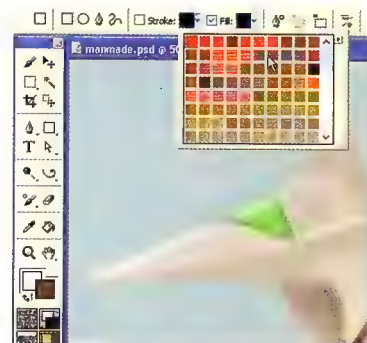
## Control your shapes

Set angles, colours and attributes

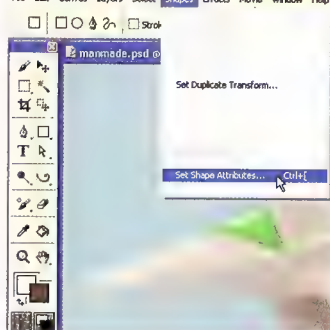
As well as the toolbar at the top of the program that comes into play whenever you're using the Shapes tools, you'll also find a dedicated Shapes menu and submenus. These tools give you precise control over how you create and use shapes.

### 01 The Shapes toolbar

The Shapes toolbar is visible at the top of the program whenever you're using the Shapes tools. Use it to select the Stroke and Fill colours of your shapes, control angles, and choose whether shapes are stacked on layers or whether they become selections.



File Edit Curves Layers Select Shapes Effects Movie Window Help

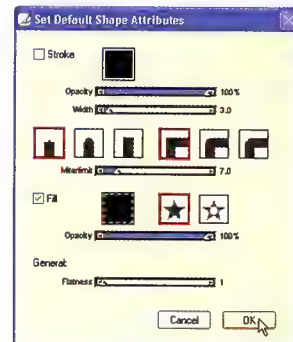


### 02 The Shapes menu

Click on Shapes at the top of the Painter interface and you'll launch the Shapes menu. This gives you control over duplicating and transforming shapes, as well as hiding or showing shape marquees (outline shapes), blending, and joining the end points of hand-drawn Pen and Quick Curve shapes.

### 03 Shape Attributes

Go to Shapes>Set Shape Attributes to control how Painter draws your shapes. Here you can choose the properties of outline strokes, as well as the way that shapes are filled with colour, gradients or weaves. Choose whether edges are sharp or more rounded, and select the shape's opacity.



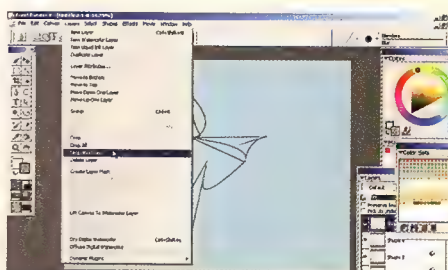
## Create precise details

Make mechanical images

Shapes are really handy when it comes to creating small mechanical details on vehicles and machines. Use a combination of rectangular and oval shapes to create cogs, pistons and engines. You'll need to draw over them to work up the right amount of detail, but for quickly establishing the composition of these elements they are the perfect timesaving tool.

## Make selections from shapes

Create layers and selections



By default, each new shape you create will be placed on its own layer. You need to commit to an Image Layer if you want to erase parts of these shapes, but you can also choose to convert each shape to its own layer from the Shapes menu. Meanwhile, when dropping your layers, you can choose Drop and Select, which will drop your layer to the canvas and select your shape at the same time.

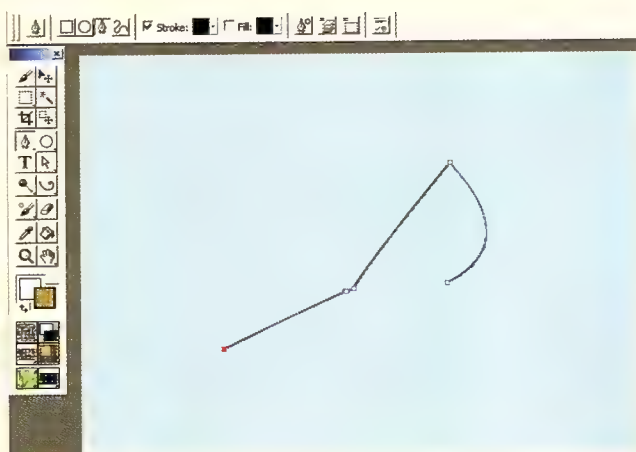




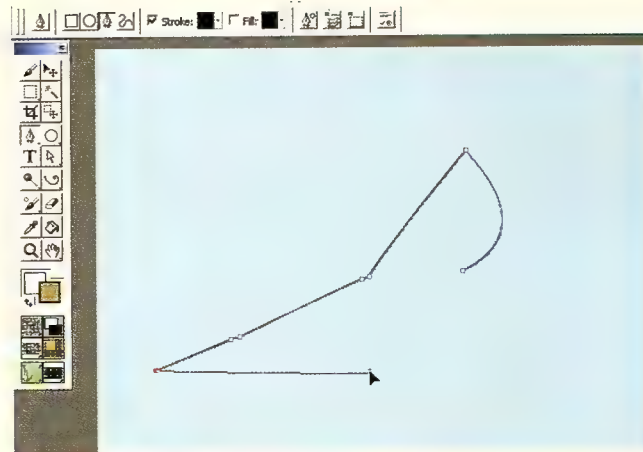
## Shape out a concept sketch

Build a sci-fi vehicle in minutes

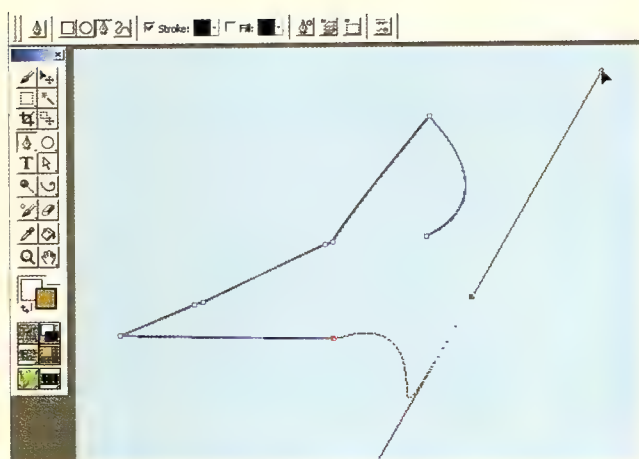
The quickest way to flesh out a sci-fi concept sketch is to use Shapes to help you create buildings, vehicles and objects. Start with simple lines and work your way up to curves using the Pen and Quick Curve tools.



**01 Start a shape** Click on the Rectangular Shape icon in the Toolbox palette and choose the Pen tool from the options bar at the top of the interface. Click a point in your image to choose a Start Point for your shape. Click a second point and a line will be created between the two.



**02 Straight lines** Create a new Start Point in the same place as the first one, and draw a straight line running from it. You are now framing the outline of your shape. If you take a line too far, simply select Undo and try again.



**03 Create an angled curve** Create another Start Point where your last line finished. This time, instead of clicking another point to create a straight line, click and drag the mouse or drag the stylus. A curved angle will be created. Stop dragging when it reaches the size and angle you want.



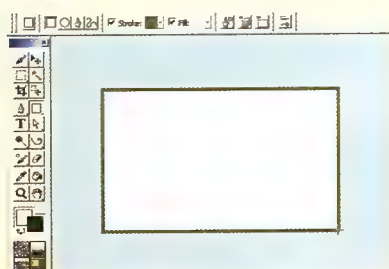
**04 Combine curves and lines** Now make a larger shape. First, make a Start Point and some straight lines. Then, without creating a new Start Point, drag the mouse or stylus again to add a curve to part of this shape.



**05 Create two curves** Make another Start Point and create a curve from it. Now make another curve using the previous curve's End Point as your new Start Point. This will create an elongated curving shape.

## Rectangular shapes

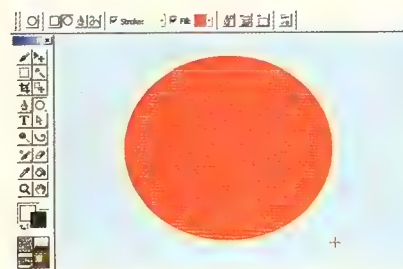
Perfect polygons in Painter



The Rectangular Shapes tool allows you to create simple rectangles and squares without having to worry about straight lines or equal sides. You can use these for building up basic architectural and mechanical structures, or as textboxes in comics. You can change the colour and thickness of the outline and the opacity of the fill by using the Shapes Attributes dialog box, found in the top options bar.

## Oval shapes

Ovals, circles and ellipses



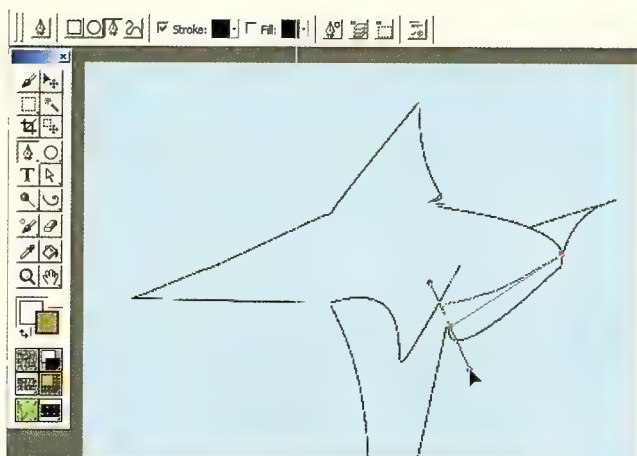
Use the Oval Shapes tool to create oval, circular and elliptical shapes. These are great for creating more organic shapes (we used a simple oval to create the planet in our main image) or for starting off stylised compositions of flowers and other rounded shapes. Simply build up a very simple geometric representation and then add more detail to finish the picture off. As already mentioned, you can also use them as masks to help you paint curved lines.





## Combine shapes

Whatever you're drawing, you'll get the best effect if you combine several of the Shapes tools. Our image makes use of the Pen tool primarily, but we've added life to its metallic structure using Quick Curves, and the background is built from a simple oval shape. Don't forget to Duplicate and Transform shapes when you're creating complex symmetrical designs, either!



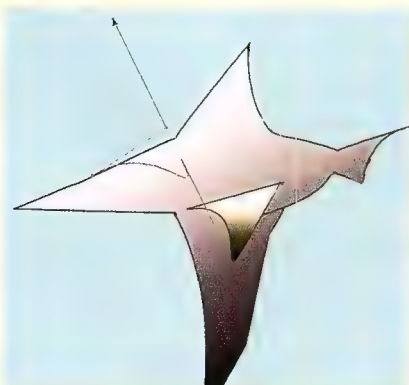
**06 Refine your shapes** Zoom out and look at your initial composition. Here we need to adjust the heavy stern of our spaceship sketch, so we create a smaller, flatter curve using the same Start and End Points as our previous one.



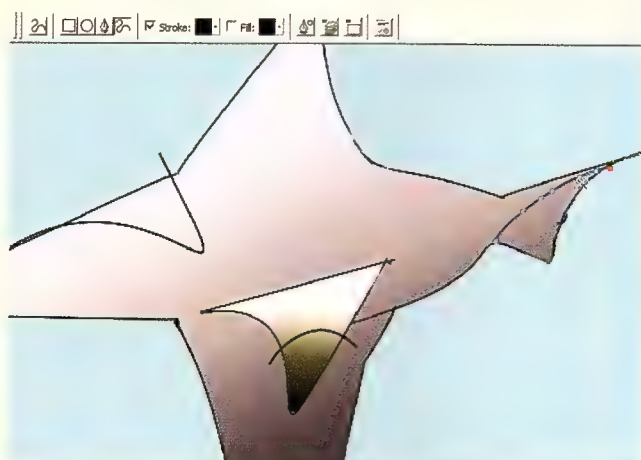
**07 Drop, erase and close** Once you're happy with your composition, drop your layers to the canvas and use the Eraser to remove any unwanted lines, curves or angles. Then, using Pencils>2B pencils, make sure that all the lines of your object have been joined and closed.

## Save and reset

Save the colours you've mixed as a Color Set



**08 Fill and add detail** Fill the basic outlines of your object with a gradient so you can get an idea of how it will look in colour. We've used Selenium Tint for the main body and Warm Grey Range for the wing. Now work up some basic details. We added a windshield using the Pen tool.



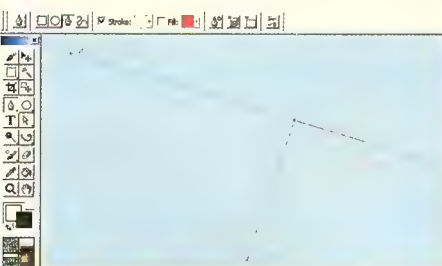
**09 Use Quick Curves** Finally add some more natural curves than those created by the Pen tool. Choose Quick Curve from the Shapes toolbar and hand-draw a curve from Start to End Points. Painter will adjust the curve so that it's less wobbly and more precise.



**10 Block in colour** Now go back to the Brush tool and start blocking in colour and shade properly. Use rectangular and oval shapes as masks to create precise lines and contours – these are really handy when airbrushing in light and shadow.

## The Pen tool

Precise lines and curves



The Pen tool is the Shape resource that's used most often, as it allows you to create and combine lines and precisely angled curves. Most of the spaceship in our main image was made by using the Pen tool. You can click and drop to create lines, and click and drag to create curves. Sometimes just clicking and dragging with this tool yields inspiring results.

## Quick Curves

Free and fluid curves



You can use the Quick Curves tool where an angled curve would look too sharp or out of perspective. The Quick Curves tool allows you to draw a freehand shape, which will then be snapped to a smoother curve. Quick Curves can also be used like ovals to help create stylised compositions, as well as for creating wiring in sci-fi concept art. They are also great for applying as subtle background texture in portraits.



# *Paint like:* the Italian Renaissance

With mathematical perspective and elegant poses, we invite you into the world of the Italian Renaissance to paint a mysterious angel

## Tutorial info



Artist  
Joanna Michalak



Time needed  
6 hours



Skill level  
Intermediate



On the CD  
Sketch and final image

**R**enaissance paintings bridge the period of European art history between the Middle Ages and Baroque art. Painting of this era is connected to the 'rebirth' of classical antiquity, the impact of humanism on artists and their patrons, and new artistic sensibilities and techniques. Italian Renaissance art is made up of paintings from the early 15th to mid-16th centuries occurring within the area of present-day Italy, but at that time it was divided into many political areas. The city that is renowned as the birthplace of the Renaissance and Renaissance painting is Florence. Here, in around 1415, the architect Filippo Brunelleschi discovered the mathematical formulae for creating perspective, while the sculptor Donatello

and later artists, such as Leonardo da Vinci, focused on accurate life drawing. Linear perspective and the idealisation of the human body were primary ideas of Italian Renaissance painting in the early 15th century. The brief High Renaissance (1500–1520) that was centred around Leonardo da Vinci, Michelangelo and Raphael in Florence and Rome, was a culmination of the Italian achievements. Late Renaissance painting, from about 1520 until the end of the 16th century, is marked by various manneristic tendencies. Renaissance artists painted

a wide variety of themes. Religious altarpieces, fresco cycles, and small works for private devotion were all very popular.

For inspiration, painters turned to the lives of saints that had already had a strong influence on Medieval artists. The rebirth of classical antiquity and Renaissance humanism also resulted in many mythological and historic paintings. Decorative ornaments, often used in painted architectural elements, were especially influenced by classical Roman motifs. So come along with us on a journey through the Italian Renaissance!

*"Linear perspective and the idealisation of the human body were primary ideas of Italian Renaissance"*

## Key features of Renaissance art

These three features are the key to producing Renaissance paintings



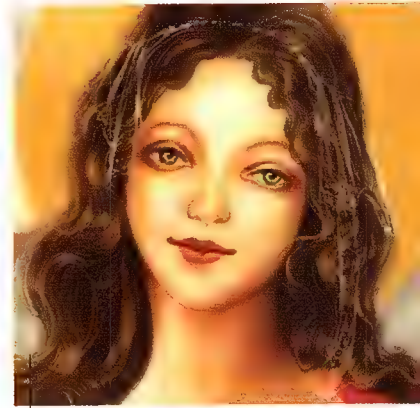
### Perspective

Brunelleschi demonstrated the geometrical method of perspective, still used by artists today, by painting the outlines of various Florentine buildings on a mirror. When the building's outline was continued, he noticed that all of the lines converged on the horizon line. Soon after, nearly every artist in Florence used geometrical perspective in their paintings in order to create fully three-dimensional figures occupying a rational space.



### Colour harmony

The predominant colour scheme of the time was a combination of deep, bright blues, rich yellow-golds, warm rosy pinks and crimson reds. This palette was rendered mostly in egg tempera, the colours of which don't change with time and resemble pastel when unvarnished.



### Life drawing

The human figure has been the subject of drawings since prehistoric times. The use of nude models in the medieval artist's workshop is implied in the writings from the era, which confirm that sketching from life was an established practice in the 13th century.







## Create the figure

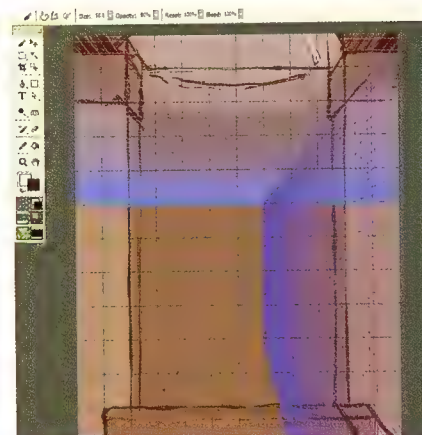
Learn how to use perspective grid and divine proportion

### Trompe l'oeil

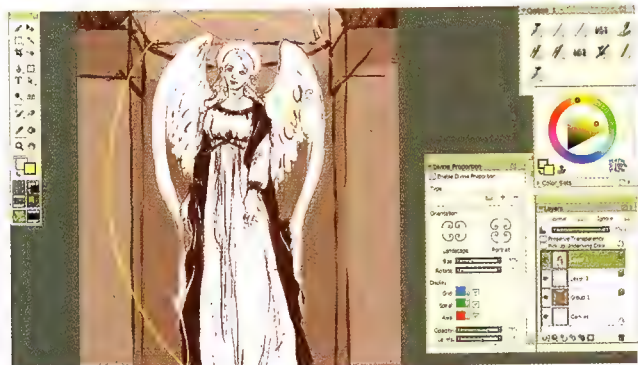
Trompe l'oeil ('trick the eye') is an art technique that involves using realistic imagery in order to create the optical illusion that depicted objects appear in three-dimensions, when it is actually a two-dimensional painting. With the superior understanding of perspective drawing, Italian painters began painting illusionistic ceiling paintings, generally in fresco, to give the impression of greater space to the viewer below. Small Trompe l'oeil features can be added to paintings, playfully exploring the boundary between image and reality.

#### 01 Sketch your idea

As usual, the first step is to sketch the idea we want to display on our canvas. For the Renaissance stylisation we chose to draw an angel stepping down from a pedestal in a Roman arch. The sketch will be our base for building up the painting part by part.



**02 Correct perspective** Now we can start to create the proper perspective. Go to Canvas>Perspective Grid>Show Grids. An array of lines will be displayed, which converge at a single vanishing point. You can navigate the grids with the horizontal line to set them to the desired angle. By following the lines you can correct the wrong ones and straighten the others.



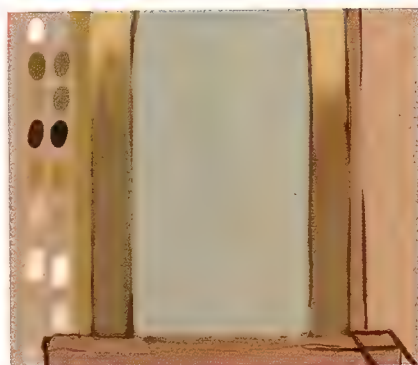
**03 Plan the composition** Divine Proportion (Canvas>Compositions>Show Divine Proportion) lets you use guides based on a classical composition method of the same name. You can use these guides to create a sense of proportion, which helps maintain interest as the eye of the viewer travels across your painting. Leading the eye from the bottom to the top will emphasise the impression of the angel looking at us from above.



**04 Egg tempera and Painter brushes** Egg tempera was traditionally created by hand-grinding dry powdered pigments into egg yolk. It is normally applied in thin, semi-opaque or transparent layers. When dry, it produces a smooth matte finish. The colours resemble pastel when unvarnished, and are deeper when varnished. It is difficult to make though, so it isn't used much any more. To reproduce the texture of the tempera, we need: Real Bristle Brushes>Real Oils Short, Oils>Round Camelhair, Tinting>Salty, Sargent Brush and Just Add Water for blending.

### Zero-point perspective

Due to the fact that vanishing points exist only when parallel lines are present in the scene, a perspective without any vanishing points occurs if the viewer is observing a nonlinear scene. The most common example of a nonlinear scene is a natural scene that frequently does not contain any parallel lines. A perspective without vanishing points can still create a sense of depth, as is clearly apparent if you look at a photograph of a mountain range.



**05 Colours** We set a palette of colours for the rose marble (darker shades for the foreground columns will be added later) with greyish blue for the sky in the background and the dome. We start to block in the colours, defining the light source at the same time.



**06 Work on the background** When the colours were blocked and blended, we added a simple classical capital to the pillar, and also painted a few decorative elements on the background walls.



**07 Useful grids** If you are worrying about the columns, you can make use of the Layout Grid. It lets you divide the canvas into compositional sections, based on the proportions of the canvas. It will help you keep the composition balanced, but you can also use it to simply straighten the edges and keep them parallel.





## One-point perspective

One-point perspective uses a single vanishing point where the parallel lines converge. One vanishing point is typically used for roads, railway tracks or buildings (so that the front is directly facing the viewer). Any objects that are made up of lines, either directly parallel with the viewer's line of sight or directly perpendicular to it, can successfully be represented with one-point perspective.



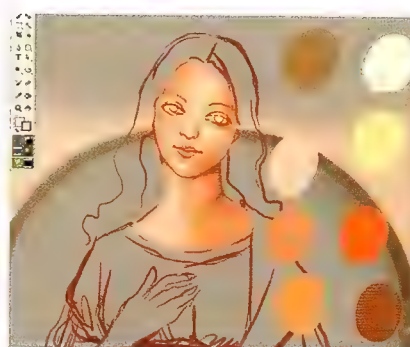
**08 Perfect symmetry** Since we are painting with digital media, we can use a few tricks to make our work a bit easier. We used the Rectangular Selector to copy the left side of the painting, pasted it as a new layer and flipped it horizontally. We added some details later, which made the marble columns a bit different from each other.



**09 The pedestal** In the centre between the columns, we painted the pedestal the angel will stand on. Use simple ornaments to make it look more interesting. The pedestal is painted with the same colours as the arch in the background.

## 10 Sketch the figure

The best choice would be to use a model (or a stock photo) for anatomy and pose, just like the Renaissance artists did. However, following Botticelli's stylisation, we give the angel a bit of an awkward pose—long arms, an exaggerated crooked neck and an elongated body—as part of the stylisation.



**11 Basic skin colour** Next we choose our set of basic colours for the face and body. We use some of the colours from our previous palette, but we add a few rosy, peachy pinks and crimson reds. Now we start to paint the facial features, remembering to avoid making the angel look too contemporary.

## Angelic robes

Concentrate on the clothing, creating folds and creases for more interest



**12 Start with clothes** We add a creamy white to our colour palette (avoid using pure white!) and start working on the dress. Create many heavy vertical folds, such as those typical in Renaissance stylisation.



**13 More folds** Make the shadows stronger with other colours, like browns, reds, olive greens and greyish blues. It will add more variability to the white. To break the long vertical line of the body we add a strap of fabric wrapped around the body. The many little folds between the straps will make the dress more eye-catching and interesting.



**14 The red drapery** We added a piece of crimson red cloth here to increase the colour variability. Since the dress is rather simple, the red fabric can serve as one of the few decorative elements. In the same way as the dress, we paint many stiff folds into it.



## Refine the details

Use ultramarine, red and gold to create the Renaissance colour scheme

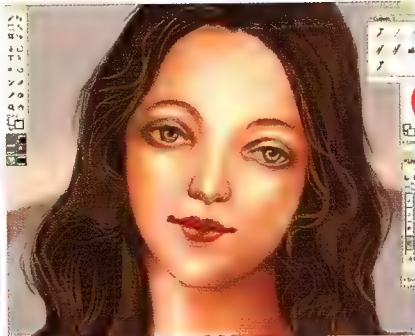


### Two-point perspective

Two-point perspective can be used to draw the same objects as one-point perspective, but it's rotated. You can see two-point perspective when looking at the corner of a house, for example. One point represents one set of parallel lines and the second point represents the other. Looking at a house from the corner, one wall would recede towards one vanishing point, and the other wall would recede towards the opposite vanishing point.



**15 Saturation and contrast** When the colours blend with each other the effect might not be satisfying enough for us. But we can always change that by altering the Saturation and Contrast settings. Changing them just a bit can add much more depth to our colours.



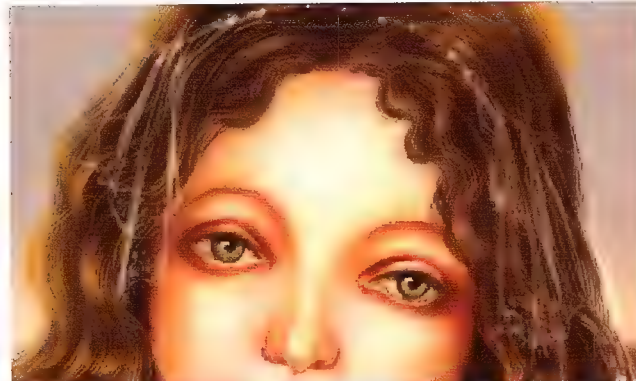
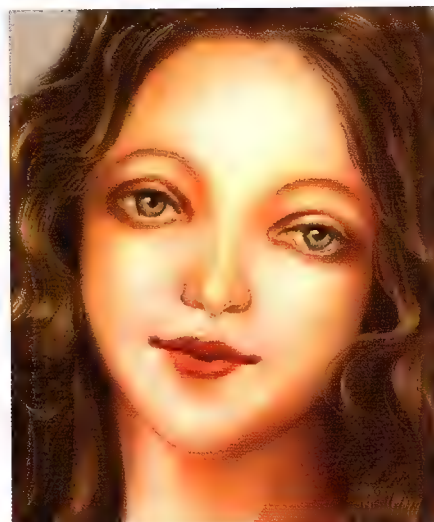
**16 Back to the face** Now we go back to the face to see how the colours are working with the rest of the palette. To increase the antique look of the paint and incorporate the bright skin tones with the background and the dress, we add soft olive green tones to the darkest parts of the skin (use the brushes on a low opacity).



**17 Hair** We use the same greenish tone to define the curls of the hair on the darker underpainting. Round Camelhair has been used here to add the next layers of brighter strokes. Use golden and greenish yellows for the highlights and blur it softly with Just Add Water.

### 18 Refine the face

You can revisit some parts of the painting from time to time to get a fresh impression and see what needs to be changed and refined. Here we blended the skin a bit more, added stronger highlights in the eyes and removed the catch-lights from the lips to make them look more flat, which is truer to the original Renaissance paintings.



**19 Add finery** We can't have too many decorative details in our painting, but we can add a few – like the bright orange rim on the red cloth, the red rim around the neckline of the dress or the hair decoration. For the hair decoration add a new layer and use a low opacity brush to suggest the lines of the lace.



### Three-point perspective

Three-point perspective is usually used for buildings seen from above (or below). In addition to the two vanishing points from before (one for each wall) there is now one for how those walls recede into the ground. This third vanishing point will be below the ground. Looking up at a tall building is another common example of the third vanishing point. This time the third vanishing point is high in space.



**20 The golden halo** Use the Oval shape (from the sidebar menu) to create a mid-tone yellow circle behind the head of the angel. Blend the edges softly to integrate the shape with the painting and add brighter rays, or just a single-point highlight, to mimic the effect of gold paint.



**21 Sketch the wings** Now we can sketch the outlines for the angel's wings. There's no need to be very detailed here – we just drew the outline and marked the feather layers.



**22 Paint the wings** Start to paint the top of the wings with the same creamy white as the angel's dress, then shade them down into ultramarine blue towards the tips. Mark the single feathers in each layer. Remember, the wings will be rather stylised and fantastic, rather than realistic. For the second wing you can use the same trick as we did for the columns.





**23 Paint illusionary clouds** Overpaint the domed ceiling and the sky behind the angel's back with clouds. They are also partially floating over the top of the columns, creating the illusion of them either being real, or the whole background being in fresco. If you decide to create a more complex painting on a bigger canvas you can add little cherubs floating around the ceiling.



**24 Marble veins** It's time for the final touch ups and details. We add darker shades to the pillar's surface, including some irregularities. Then we add a new layer for the brighter veins and cracks in the marble. You can create a part of it, and then use copy and paste to modify the pattern and group it into one layer.



**25 The antique look** If you want to give your painting an antique look of varnished tempera, use a texture (yellows, oranges and olive greens are the best mix). Add the texture (or textures) on top of the dropped layers. Now play around with the Layer settings and Opacity until you get a satisfying result!

## Key Renaissance elements

Take a look at the Renaissance elements

All painting styles are marked by certain characteristics that define the period. The Renaissance is no different, with the artists of the time incorporating signifiers to make the painting belong to a movement. Here's a summary of the ones typical to some of the most important artists to work in the Renaissance period.

### LEONARDO'S FACES

Leonardo da Vinci painted mysterious faces with a distinctive enigmatic smile, inviting the viewer to a secret, unknown world

### BOTTICELLI'S POSES

Botticelli's slightly awkward poses feature exaggerated necks, arms and legs, representing the linear grace of Early Renaissance painting

### FRA ANGELICO'S ANGELS

The full circle golden halo of Fra Angelico's saints and angels is also reminiscent of the Gothic and Byzantine art that Renaissance grew from

### TITIAN'S HAIR

Titian was famous for painting long, soft curled strands of hair shading from dark blonde to reddish and dark tones

### BRUNELLESCHI'S PERSPECTIVE

Brunelleschi's mathematical perspective is still used today to create an illusion of three-dimensional space





# How to paint...

# fruits and vegetables

A cornucopia of ideas for painting fruits and vegetables using some of our favourite brushes

Fruits and vegetables find their way into all genres of art, from abstract collages to botanical prints, and especially still life paintings. The Old Masters are known to have loved painting them, and fruit and vegetable paintings have been found adorning the walls of ancient Egyptian tombs and on the wall paintings and floor mosaics unearthed at Pompeii. These paintings capture finite moments in time regarding a particular culture's daily sustenance and way of life, while serving to interconnect all cultures.

In this Art Study, we will consider how to paint various fruits and vegetables using digital brushes and techniques. We will also take a look at some possible colour palettes, and ways in which we might paint their textures. For those of us who are colourists at heart and consider creating colour combinations the most exciting part of painting, this is where you can pull out all the stops. There's no such thing as a boring fruit and vegetable painting, unless we forget to incorporate composition and colour theory.

So, open Corel Painter along with your palette of favourite brushes. Chances are that some of your favourites are ours as well, and you may add a few extras as we revisit some old friends. The next step is to open your brimming image file and pull out your favourite apple and artichoke photos, or take a stroll with a digital camera into your backyard (if you're fortunate enough to have one) and spend some time creating a composition. Now, let's get started!

## DEFINE YOUR IMAGE

We splashed around a bit with the Leaky Pen, and then softened with the Just Add Water. We began defining the fruit and blossom images, still using the Thick Wet Camel brush, but at a smaller size and higher opacity, while still deciding on the focal point

## TRUE TO LIFE?

We truly whipped out the artistic license for this one! You won't find mature pomegranates growing beside spring blossoms, and those blossoms are actually red. But when inspiration beckons, follow it to see where it leads

## A HOST OF EFFECTS

We painted the mottled background with the Oils>Thick Wet Camel 20 brush, Size 100%, 50% Opacity. This is a beautiful and versatile brush that renders effects from heavy oils to wispy water media, depending on the settings you choose in the Brush Controls palette

## FOCAL POINT

We wanted the mature pomegranate to be the focal point, but as the painting progressed the blossom won out, so we emphasised detail there instead and used the F-X Glow brush, set at 6% Opacity, to paint in golden highlights



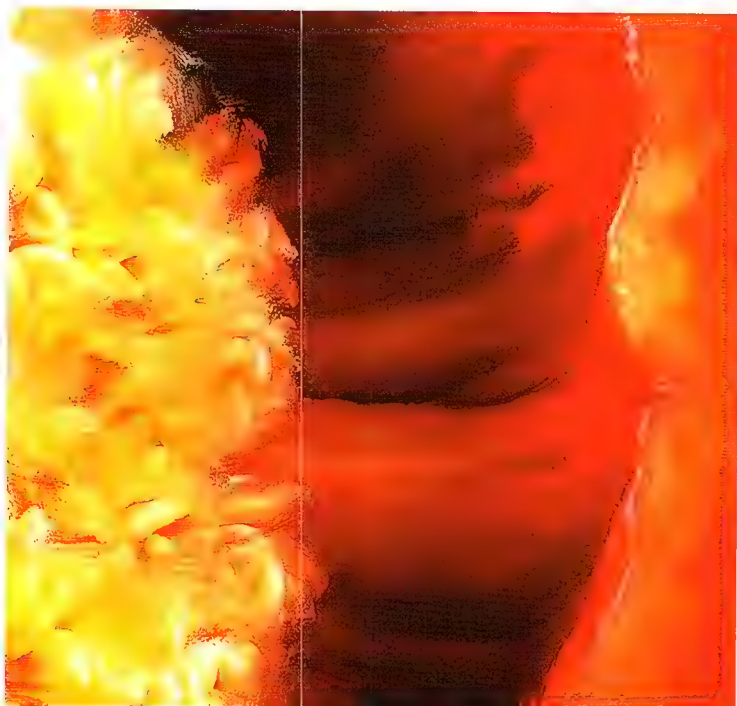


# Colour palettes

We begin by exploring some beautiful colour palettes that can be adapted to just about any style of painting. You might want to start with some paint dabs in the Color Mixer Pad. When everything seems balanced, choose New Color Set From Mixer Pad and make a screen capture of it. You can further customise the colours by using the options under Effects>Tonal Control. For colours that are shadowy and dark, experiment with the Brightness/Contrast sliders. The top slider adds contrast, while the lower slider makes your colours darker or lighter. For more saturated colours, try the sliders in Adjust Colors. When you're happy with the results, go back to the Color Sets Palette and choose New Color Set From Image. Go to Save Color Set to save it with your other colour sets.

## Oranges, yellows and golds

This straightforward example looks like silver, brown and yellow at first glance, but we actually painted with about 40 shades of yellow, orange and gold, with some of their shades pushed almost to black and others pulled almost to white. Maybe that's overkill, but it's good practice. The point is, if we begin with a limited palette and expand the possibilities of each colour, the piece becomes cohesive, and there's never any doubt about whether the colours go together. Obviously, the darker shades will become the shadowy areas, while the lighter, brighter shades serve as highlights. And even when you paint with a colour you love, don't make broad expanses of it and run the risk of boring your viewer. Colour change throughout is what captures a viewer's interest.



## The power of red

This is the inside of a cut bell pepper. We went vibrant with this one, imagining it as a near-abstract piece, 60-inches wide and hanging on a wall. It would definitely be an attention grabber. You may initially see only red and white with a sprinkling of yellow, but if the viewer was face-to-face with this image printed on canvas, their eyes would be ferreting out the levels of redness and the supporting pinks, oranges and magentas. And yes, there's a spatter or two of pale green as a complement for all that red. Georgia O'Keefe knew that very large, familiar organic shapes fascinate us, and with the addition of vibrant colours, we've got a winning combination. Try your hand at some macro views.



## Ode to purple and blue

We had to include some blue and purple, and there are several vegetables and fruits that fit into this colour grouping. Blueberries, blackberries, eggplant and purple cabbage come to mind immediately. Once we had a colour palette that pleased us, we painted the whole painting using Variable Oil Pastel 10 at 100% Opacity with a large brush size. This piece of art took liberties with the colour placement, and we made sure that there were plenty of highlights and shadows for contrast. When we squint our eyes, it looks like a blue sunburst. But with our eyes wide open, we see it as a purple cabbage growing in a wash of moonlight.



## Art study | How to paint fruits and vegetables

### Create realistic texture

Painter offers wonderful brushes and tools for creating texture. Even if you have your own favourites, every now and then it's useful to push yourself to come up with new ones, and broaden your repertoire of techniques for creating texture. Remember not to fill up the entire painting with texture, or it will become tiresome. It's better to add a few touches in key areas, the to draw the viewer's eye throughout your composition. In the following examples, we attempted to paint textures that are found in fruits and vegetables. This is where familiarity with Painter comes in handy. First you visualise the texture you're after, and then envision the tools that can make it happen. There's likely to be some trial and error, but be patient with yourself and with the progress of your painting. Learning is never wasted, and what you don't use here will no doubt be useful for other paintings.



#### SMOOTH SKINS

For this example we chose the satiny skins of tomatoes ripening on the vine. The easiest way to achieve this texture is by painting in thin, translucent layers. We used the Artists' Oils Dry Bristle, which may sound like a contradiction, painting thin layers with a bristly brush. But when Draw To is set at Color, there's just enough impasto effect to differentiate the brush bristles, and the strokes deposit media on canvas in graduated transparency. The results are a look that's somewhat gossamer. Other satiny smooth skinned fruits and vegetables would include grapes, peppers and plums. Since we aren't painting in photographic detail, we only need to designate the position of the light source, which most likely would be the sun overhead, and paint soft reflections in accordance. Reflections spotlight focal points, as well as indicate where the sunlight falls. As you glance at this painting, the first place your gaze rests is on the red tomato in the upper-left.



#### ORANGE PEEL TEXTURE

What are some ways for creating an orange, lemon or lime peel texture? Our first thought was one of the various Grainy brushes to be found throughout the brush libraries. We know that a brush with "Grainy" in the name will interact with the chosen paper texture. The brush we used here is the Grain Emboss brush from the Impasto library in conjunction with Artists' Rough Paper. We set the Paper Scale to 251%, but depending on the size of your canvas you will probably want to play around with it a bit. We tried out several settings and ended up leaving the Impasto settings on default, but you will need to change the settings according to the look you want. We did most of the painting using Variable Width Chalk. We added the orange peel texture near the end and only applied it to random areas on some of the oranges.



#### SOMETHING SOFT AND FUZZY

We haven't tried to paint many apricot or peach fuzz textures before, but in our quest for fruit and vegetable textures we made a discovery that was very obvious, and it was there all along! We're talking about the F-X Furry brush, of course. If you've played with this brush for making animal fur, then you know that it's sensitive to the angle of your stylus. But if you set it to a small size, set the Opacity to 10%, and hold the stylus straight up, you'll achieve a more delicate fur that's very much like peach fuzz. Keep in mind that we see the fuzz in the highlights, so some areas of the peach fuzz will need to be painted near white. The rest of the peach painting was done using oil brushes, and we left the whole thing looking soft and wispy as we thought it went well with the fuzzy theme.





### HOW DO YOU PAINT PAPERY TEXTURE?

The dry, rustling skins of onions and garlic offer challenges of their own. Think translucent, and edges that are usually sharp or creased and a bit ragged. When we paint, we tend to think of dry media for dry surfaces, and wet media for wet surfaces. For this one we chose the Artists' Oils Dry Bristle brush, which lays down a sharp edged stroke of paint in the beginning that fades toward the end, giving translucency and delicacy. We wanted the garlic skins to be prominent in the painting, so we softened the background with Just Add Water. We painted most of this painting at 100% Opacity and exaggerated the shadows. We considered adding an overall texture, like rough paper, but we liked the smoothness of it better. Just Add Water's default Impasto setting is Draw To Color, but you may want to add a bit of Impasto Depth to it.

### Complement green with red

As we've discussed before, the perfect green is elusive and one of the most difficult colours to paint believably – especially in organic subjects. But unless you're going for a seriously realistic look, take heart and brush it on with confidence. After all, your painting is about your own vision and your own colour palette. Here our greens run the gamut from almost yellow to blue-green, and we've upped the impact by placing them directly onto a background of rich (although some might say wild), complementary colours. The result is a painting that could work well in a game room, as it may not be suitable for a dining room or bedroom. But after all, it comes down to a matter of taste.



### SEEDS LEND TEXTURE AND INTEREST

Some seeds we cut out, spit out or otherwise discard. Some we eat separately from the fruits and vegetables, like pumpkin seeds. And some we simply consume without noticing, like the delicate seeds in a kiwi. Whatever the seedy properties, they can add dimension to a painting in their arrangement, shapes, colours and surface qualities.

Using that artistic license again, we painted the seeds relatively larger than we see them in real life. The way they're arranged within the fruit's flesh reminds us of a starburst, so we took advantage of this and gave our painting a border into which we could pull the paint and continue the starburst effect. We painted the whole image using the Acrylics Captured Bristle brush with Draw To set to Color, and varied the Size and Opacity as we went.

For most of us, the growing season for fruits and vegetables is drawing to a close for this year. But luckily we're fortunate enough to have them in our stores all year round. Take some time to examine this diverse facet of art subjects in your landscapes, still life paintings and abstracts. Draw inspiration from their lush colour palettes and rich inner and outer textures. We hope you enjoy painting something wonderful!





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# Paint skin texture

Learn how to bring life to skin tones, and use a combination of painting, drawing and cloning techniques to make your portraits shine...

## Tutorial info

Artist  
May Yeoshen

Time needed  
2 hours

Skill level  
Intermediate

One of the most important things in every painting that involves a figure as one of the main focuses is the skin. It reflects the age of the person, their ethnicity and their gender, along with many other things – including their personality. Factors like the overall composition, the time of day a photo was taken and what kind of light illuminates it (natural or artificial) will make the skin tone and its texture vary. Overexposed skin tones will be very bright and have little texture, while skin tones with moderate light will show some texture and have a wider range of hues.

Human skin colour can range from almost black (due to very high concentrations of the dark brown pigment melanin) to nearly colourless (which appears reddish-white due to the blood in the skin). Skin colour is determined by the amount and type of melanin, which is the pigment in the skin. When

painting skin tones you should bear in mind that there is blood underneath the skin, and light shines through several parts, so they are not just made up of the three basic tones of mid, light and dark. If we take Caucasian skin as an example and look very closely, we will notice that the tones go from bright pinks and oranges to dark violets and light cyan. And remember, skin is not like plastic. We all have pores and creases, and these should show in paintings as well. However, we should not abuse them as they tend to make people appear older.

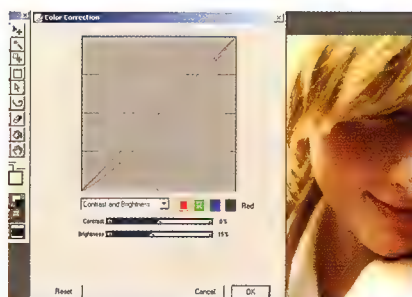
Bear in mind that skin can appear translucent at times, which can be seen mainly in the ears and nostrils. And factors like make-up can make the skin have a wider variety of tones and textures. We will Quick Clone a photo and paint over it, mixing colours and creating tonal variation, texture and shine through the use of different brushes from different categories.

## Clone the photo

Start off with skin tones by cloning a favourite family photo



**01 Prepare the photo** We haven't provided a start image on the disc, but the technique will work on one of your own photos, so pick a favourite and load into Painter. Get rid of any distracting backgrounds by picking a suitable tone and painting over it using a high opacity brush, such as the Opaque Acrylic 30. We want the figures to be the main focus of the portrait, with no distractions.



**02 Colour correction** In our image, the woman has a very orange skin tone so we want to lower this. There are different ways to do this; one of them is Color Correction (Effects>Tonal Control>Correct Colors). There are three colours and black. Pick the red square which represents the red hue in the overall image and lower the brightness. Once you get a desired tone, Quick Clone the image.



**03 Let the cloning begin** Make sure that the Use Clone Color is checked in the Colors tab before you begin. Now that we've prepared our source photo, we start painting using a high opacity brush with a nice texture, like the Smeary Round. Make sure you clone following the tri-dimensional shapes and volumes of the skin. Turn on and off Tracing Paper from time to time (Ctrl+T) to use it as a reference.



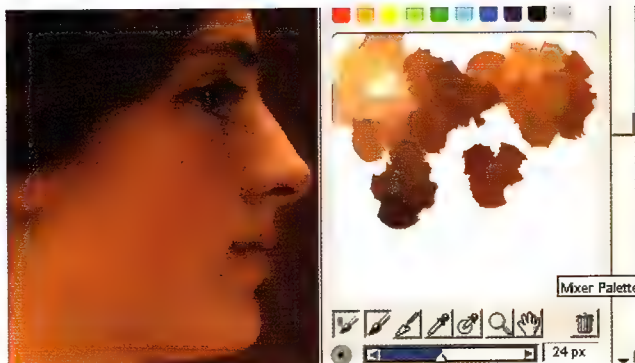
## Start painting skin tones

Get into the tones and textures

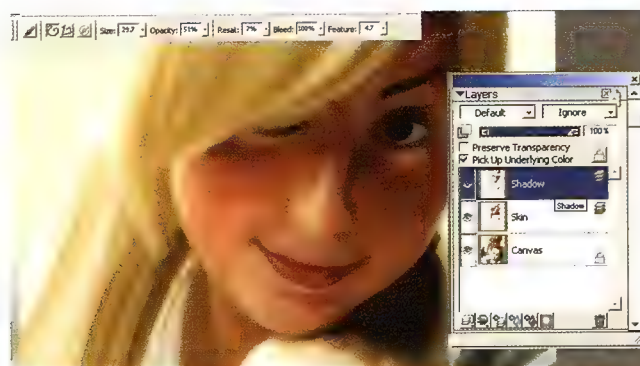


### Translucent skin

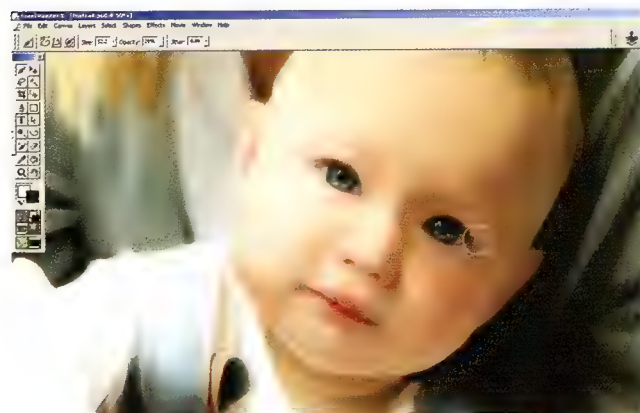
To show translucent skin you should use bright tones. For instance, ears in Caucasian people will have red hues since the light shines through it. To show translucent nostrils, make use of bright pinks and oranges. And if a skin is so translucent that you can see the veins through it, paint them gently on another layer with a low opacity to show some realism. Also, a very light cyan is really effective for indicating pale and translucent skin.



**04 The colour palette** One of the ways to get a colour palette is by looking at Old Masters' paintings. *A Classical Beauty* by John William Godward is a good example for the young girl. Make sure the skin tones are somewhat close to the photo you are painting over. Using the Eye Dropper, pick the most extreme tones of browns, oranges and pinks, and mix them up in the Mixer.



**06 Shadows and light** Create a new layer (for the shadows) and start shading on the cheeks, and below the nose and the forehead with a dark, reddish brown. Notice that the hair casts a shadow on the skin. As for the baby, use a gentle orange under the mouth, cheeks and left part of the face. Create a new layer and, just like you did with the base tone and shadow, add in the lights. You can use a very light peach here.



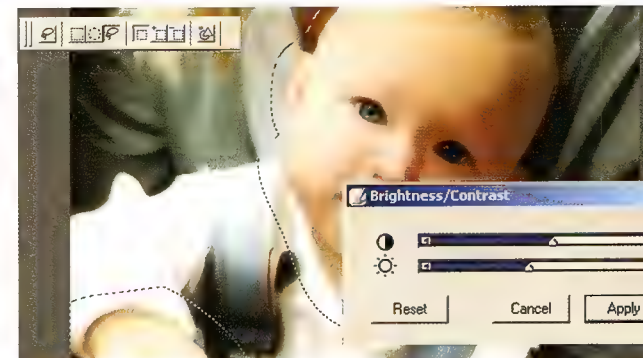
**08 Bring up the details** There are details that are covered with the big oil strokes that are a very important part of the face. With the Soft Cloner at a low opacity, bring up the most important details of the face: the eyes, mouth and nostrils. These details can bring any portrait to life.



**05 Paint the skin tone** Uncheck Use Clone Color and create a new layer (for the skin). Make sure the option Pick Up Underlying Color is checked. Using an oily brush, like the Smeary Round with an Opacity of around 70%, start painting the mid skin tone using the colours in the Mixer. Try using the Eye Dropper tool as much as you can to blend in colours from the cloned image.



**07 Blend the colours** Collapse the Skin layers, then take a soft blender with a low opacity and gently blend in the colours to achieve a subtle effect. This way the skin will stop looking so harsh.



**09 Colour correction** We've noticed that their skin tones are not quite right. For instance, the girl lacks contrast and the baby is too bright. A quick fix could be to select each part with the Lasso tool, and Feather about 20 px. Open the Brightness/Contrast window (Effects>Tonal Control), and make the Brightness lower and the Contrast higher for the baby. Correct the girl's skin tone as well.



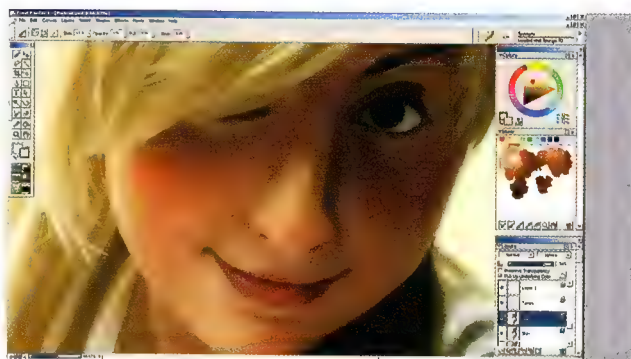
## Facial features and details

Use a variety of tools to make your skin realistic



### The colours of skin tone

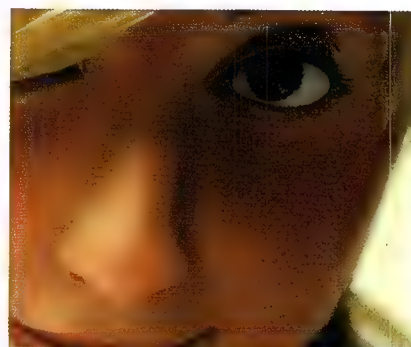
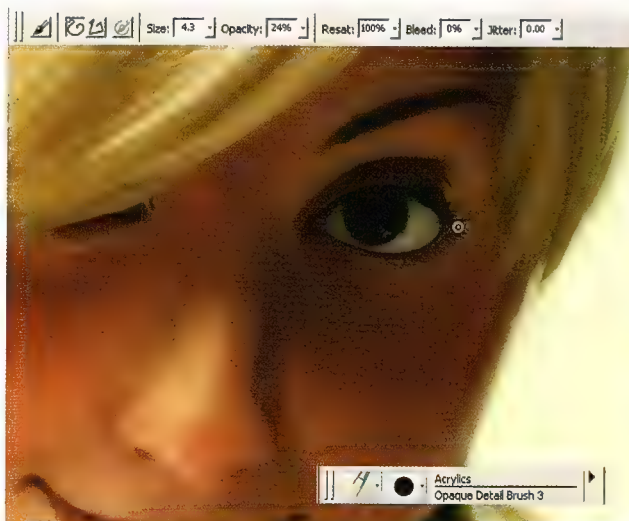
In order to achieve warm, non-flat, glowing skin tones, make use of a wide range of dark or light pinks, lilacs, greens, browns and oranges. They will make your skin tone stand out and look more realistic – as long as it's shaded in the correct areas. The zone from the brows to the bottom of the nose tends to be a warm hue, whereas the forehead and neck are rather neutral. The lower zone of the face tends to be cool.



**10 Add variety to the skin tones** An easy way to add variety to skin tones is by using Composite methods. Create another layer with very low opacity on top of the skin, and set the Composite Method to Overlay. With a soft edged brush, like the Soft Airbrush, pick a bright pink and airbrush over the cheeks, tip of the nose, ears and chin. But there are other parts of the face with different tones, like the eye bags, which tend to be lilac or green.

**11 Texture on the skin** A great way to show the pores of the skin is with a speckled brush, like the Sponge. Duplicate the skin layer and take the Loaded Wet Sponge with an Opacity of around 15%, use the Eye Dropper tool to pick up the underlying colour and start adding texture. Babies are well known for their silky skin, so you may want to avoid this. Once you are happy with the result, lower the opacity and collapse the layers.

**12 Add details** With the Opaque Detail brush or the Wet Detail brush (for lower opacity), draw the details of the mouth, eyes, ears and nose. This is a great opportunity to refine the skin, adding more colours like yellow and orange around the eye with the Captured Bristle. If the texture from the sponge is too rough, you can blend in some as well.

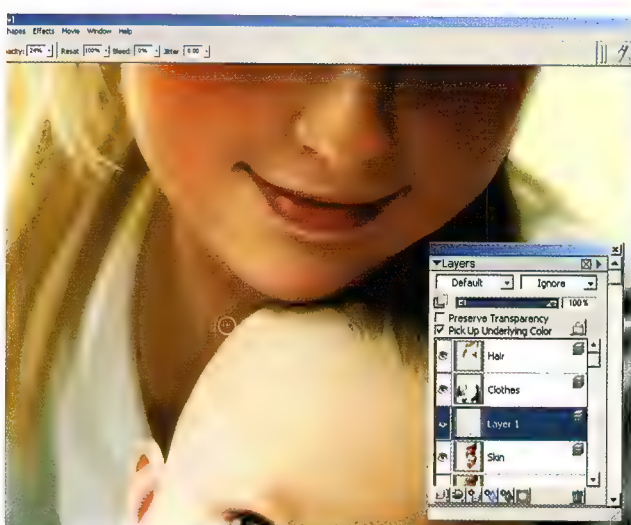


**13 Freckles** The girl in our photo has freckles, so why not add them in the portrait? With the Opaque Detail brush and several tones of brown, draw several dots of different sizes following the volume of the face. Set the layer to Overlay and lower the Opacity to around 15%.



### Brushes for the skin

If you are going for a more traditional look, then you can make use of brushes based on oils – like the acrylics or the oils. They are great since they don't have an airbrushed look and blend very well to mix the different colour tones. If you're looking to get more texture on your skin, choose a speckled brush with subtle grain, like the Sponges. And if you want elements to pop out, apply subtle touches of glow.



**14 Let it shine** To add shine to the skin tone we can use the underrated Glow brush (under the F-X category). It's great for eyes, mouths, noses and cheeks to give more life to the skin. You could use it on the same layer, or on a separate one set to Screen Composite Method.

**15 Last touches** Now let's define the forgotten contours of the skin, like the chin line, neck and ears, using the Opaque Detail brush. These are the final touches, and you should now be able to consider the skin finished.



# BRUSH CONTROLS

## Image Hose

Welcome to the Image Hose, a brush in Painter that paints with pictures

### Cover the canvas using Auto Clone

If you would like to fill the canvas quickly with an image you've chosen, click Cloned Color on the Color palette and go to Effects>Esoterica>Auto Clone (Cmd+Shift+Z). When you're happy with the results, click inside the canvas to stop the fill. Aside from working only with Image Hose brush variants, this technique could also make texture on your canvas before you begin a painting.

If you've only peeked into the Image Hose variants library and backed out, thinking it was either too limited or maybe too complicated to figure out, then think again! It's as easy as choosing any of the Painter brushes and applying media to a canvas, and the ready-made images there can serve as a springboard for tons of creative Corel Painter journeys. Once you learn more about them and explore the possibilities, you're sure to want to make your own variants – as you probably already have with many of the other Painter brushes. When we think of the Image Hose as another Painter brush, some of the intimidation factor is already lessened.

There are fewer control sliders, check boxes and menus under the Brush Controls/Image Hose tab, but some of the other Brush Controls work with Image Hose as well. Image Hose is another component in the rich and rewarding experience that is Corel Painter. We could study it for weeks without exhausting the possibilities, but we will share with you some of what we've learned to get you started.

### BALANCE THE SCENE

Now, what good is a sky without birds? We added birds and balanced out the little scene with a lamppost. From here, we could add more elements or paint using the more traditional brushes. The total time it took was about 15 minutes (and lots of fun!)



### A new nozzle

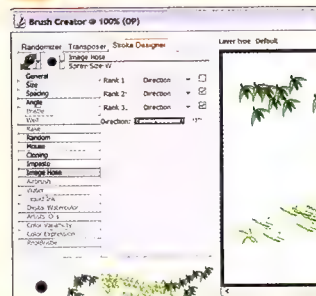
Create your own images



Draw, paint or import images and place each on its own layer (these butterflies are on six transparent layers). To group the layers, select all layers while holding down the Shift key, click the arrow on top of the Layers palette and choose Group. With Image Hose chosen, click on the Nozzle menu and choose Make Nozzle from Group. Don't panic if the black screen looks a mess! From the menu bar, choose File>Save. Now, back in the Nozzle menu, tell Painter to Add Nozzle To Library and it should appear in the menu. Once you get the hang of it, you'll be creating nozzles left, right and centre!

### Explore the ranks

Govern the angle, size and progression



Open the Brush Creator/Stroke Designer (Cmd+B) and access the Brush Controls. With each combination of choices you will immediately see the effect on your brush stroke in the Palette window. Painter creates nozzles based on image progressions, known as ranks of 1, 2 and 3. Rank 1 governs the angle of the image, rank 2 the relative size, and rank 3 the progression in colour. The index rules within the Image Hose tab are available for each rank. Choosing Direction, for example, lets us influence the image flow simply by changing the direction of the stylus.





#### FREEDOM OF LAYERS

Beginning with a new canvas filled with blue, we worked in 14 layers. The clouds are Gardenias, softened with Just Add Water. Layers lend more freedom as you can delete, hide, duplicate, move or change Composite Modes separately

#### ADD LITTLE EXTRAS

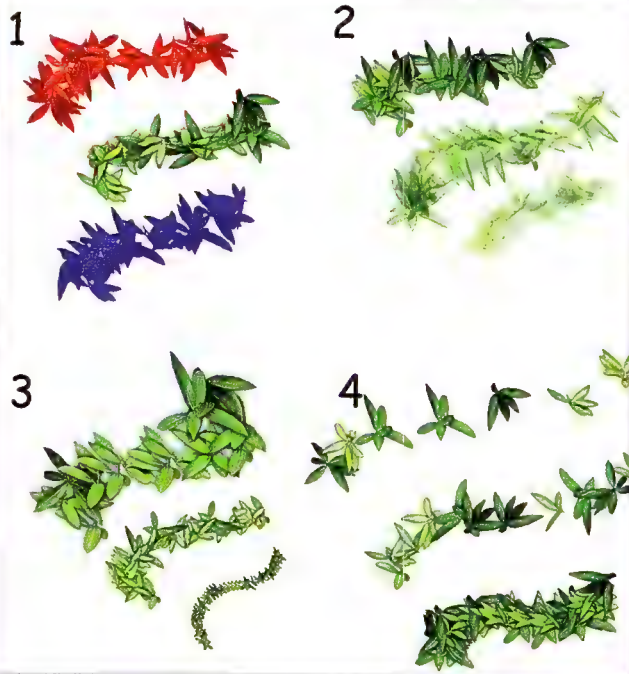
We chose Little Houses, set the Size to about 500 and then decided which house we wanted to keep. But it seemed to need a wall, so we painted one behind it by choosing Stone Wall. Then we varied the pen pressure to graduate the size of it

#### COLOUR CHANGES

By adding several layers of grass and flowers we shaped the foreground, then decided that the red poppies needed to be magenta. We changed this in Effects>Tonal Control>Adjust Colors

## Image Hose controls

Take a look below at a selection of controls available to alter the Image Hose



#### 01: Use Grain to control the colour

This one is unexpected and very cool! Choose a nozzle, then set your background colour and reduce the Grain. Painter will mix the additional colour with the colours of the nozzle image.

#### 03: Change the scale of your image

To set the scale just click the Selector menu arrow, choose Set Nozzle Scale and type in a value. You may also use the Size slider on the Property bar to change the size of images.

#### 02: Make images appear semi-transparent

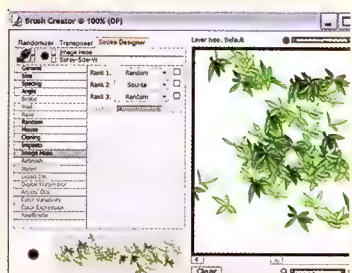
Opacity works with nozzle images just as it does with the other brushes. Move the slider to the left or right to adjust how transparent the images become.

#### 04: Space the images

Find the Spacing tab, either in Brush Creator or Brush Controls, and move the Spacing slider to the right or left to increase or decrease the space between the images in each stroke.

## Source information

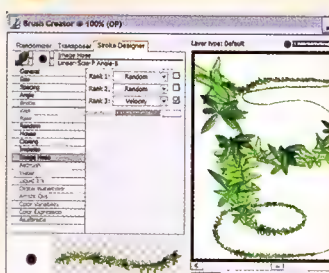
Luminance-based images



Source delivers images based on the luminance of pixels in the chosen clone source. You may even utilise a greyscale clone source, as Painter uses only the Luminance values. For example, if the source is black on the left side and progresses through gradations to white on the other side, Image Hose will deliver images from the start of the rank and move to images later in the ranking. This is, along with Direction, our favourite setting because it adds irregularity of colour and texture to the areas painted with the Image Hose.

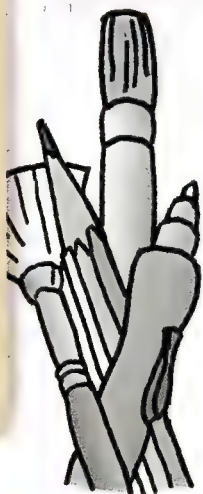
## Hose variants

The extensive Image Hose library



Take some time to combine Ranking rules with the many variants in the Image Hose library. The results are often startling, but the more you experiment with the possibilities the better you will be able to foresee the results of the changes you make. Notice that they're divided equally into Linear and Spray variants. This simplifies the choices, as we become more familiar with what each pair of variations do. As with all of Painter's amazing tools and brushes, the possibilities of Image Hose are only limited by the amount of time and inspiration you're willing to devote to it.





## *The simple guide to...* **using gouache**

Discover gouache and join its passionate fan base, who cherish its capacity for opacity and intensity

**R**evisiting gouache and its coats of many colours has brought back art school memories and reminded us of a time before we ventured into the realms of acrylic and oils. It is the ultimate compromise material, matching the deft luminosity of watercolour with the solid flatness of acrylic, giving you the best of both worlds. However, with this flexibility comes a good deal of unpredictability, which we will try to identify and understand in this tutorial. Gouache has always been valued by illustrators

and designers for its opacity and its flat, solid even coats of intense pure colour, easily tinted with white or diluted with water. It has spanned the centuries from medieval manuscripts to the airbrushing of commercial illustration, as evidenced by the range of gouache available with 'Designer's Colours'. The pigment used in gouache is ground less than the pigments used in watercolour. Traditionally, gum Arabic was the medium. But some now use plastic and are then extended with white, which creates that chalky quality.

This opacity also allows you to paint in a more or less expressive and instinctive way. You can paint light over dark and dark over light with only the odd exception. This versatility needs structure and forethought and a good deal of trouble shooting before you begin; rather like a grand old gentleman, it has earned the right to be a little unforgiving if you make a schoolboy error! We are going to look at the colourful, bold and refined advantages of this medium, while investigating and reviewing some rescue remedies that should get you out of trouble.



# Techniques

The three different techniques of gouache produce very different results

Now we get to the point, purpose or raison d'être of gouache, of which there are three. Take advantage of its ability to produce freely expressive, textural and spontaneous images where solid colour is worked into wet washes and on top of dry ones to vividly and speedily capture

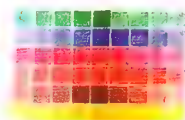
outdoor sky, sea and landscapes. Or lay down permanent, reliable, flat and cleanly mixed areas of solid colour to create a smooth and clean image, like one an illustrator might favour. Finally, you can create elaborate and very finely detailed images, pin pricks of highlights or subtle

tonal changes. We have once again been inspired by the most sumptuous sunsets and skies from [www.morguefile.com](http://www.morguefile.com), the wonderfully useful free website that provides photographs for all sorts of artists and designers. Head along there to find the perfect drawing reference.



## Colour migration

Although gouache competently covers the layer below it, there could be the odd incident where a particularly strong layer of colour may reappear - particularly lakes, magentas and violets - so put an extra layer of white between each layer. A simple palette is emerald green, ultramarine, carmine red, vermillion, burnt sienna and yellow. We used all of these colours, along with black and white, to create the images in this tutorial. Bear in mind that in general the light colours will dry slightly darker than at application, and the dark colours will be lighter, hence gouache's chalky reputation.



## EXPRESSIVE AND INSTINCTIVE BRUSHMARKS

The oranges, yellows and reds of the sun penetrate this intensely colourful sunset, with its heavily purple-blue clouds mirrored by the deep dark silhouette of the mountains. We are tempted to just let you go for it in response to the image, but here are a few words of advice first. You will need three raw colours and white, no underdrawing, flat-ended Sable brushes (large and small), a decent piece of watercolour paper and about ten minutes. Lay down a wash of lemon yellow and dash a few streaks of orange into it about a quarter of the way up. Let it dry and then use the brushes to portray the intense darks and colours with thick impasto paint to express the clouds and mountains, and the small marks with the edge of either brush. Once dry, correct any errors with a light wash to prevent disturbing the surface.



## FLAT BODYCOLOUR

This formal, controlled pastel image needs planning. One of the commendable abilities of gouache is that, due to the heavy pigmentation, it mixes like a dream. And you can add a white to create a beautiful tint from the raw colour. But a word of warning: you must mix up the amount you are going to need. To achieve a clean, flat area you have to mix it all in one go - running out of paint is disastrous, and it is impossible to mix the exact hue again. The resulting change in tone is crushingly obvious. Also remember that gouache dries deceptive quickly (although we have a rescue remedy for that later). We recommend an under drawing, so all you have to worry about is the flat application with a large flat-ended brush. Do not add water to enable it to run smoothly, as this could disturb the flatness. Just generously load your brush with colour.



## FINE DETAIL

For this study, you will need to utilise the painterly quality of gouache that allows you to pick out the most delicate of highlights. This allows us to draw your attention, once again, to its opacity or 'chalky solidity', in contrast to watercolour's light filled soluble layers. You can apply gouache to all sorts of coloured papers, and even the most delicately applied brushmarks are powerfully opaque enough to stand out and overpower the colour below. So, begin to express these fine smoky trails of fireworks by laying down a flat coat of orange-red. Allow it to dry to prevent the next layer disturbing it. Next, mix up the pastel tones for the highlights and use the control and poise of a dancer to manipulate the tip of your finest brush to create a delicate yet energetic line.





## Papers

Surfaces that are recommended for gouache are robust. Supportive surfaces prevent flexing and rippling under watery washes or cracking impasto brushmarks. Supersmooth Bristol Board is excellent for flat, smooth work. However, one of the lovely things about gouache is that you can use coloured papers, as in the finely detailed image we did. Avoid sugar paper and opt for pastel papers, such as Ingres or Michallet.

## Step outside

Pack up a picnic, a pad and your paints to face the elements

One characteristic or theme that is worth experimenting with is speed. And to up the anti even more, we are going to expose it to the unpredictability of the elements. Join the faithful ranks of artists who used gouache as a medium portable – who were flexible enough to freely express and capture the momentary and seasonally changing light, sky and colours of the landscape.

Set yourself up so you can comfortably sit or stand with your sketchbook stable on an easel or picnic table and prepare your palette with a generous amount of colours. Mix up a few different tones of brown and green to lay down swift washes with speed and minimum fuss. Ensure you have a supply of clean water to keep your range of brushes clean.



**01 Quick draw** Select your composition and settle down to capture the moment with a swift expressive drawing, simply delineating the major features, shadows, shapes and structures as clearly as possible. Use an H pencil to prevent the lead dirtying into the fine layers of paint you are going to apply next.



**02 Sketchy mid-tones** Use some watery mid-tone greens on a broad flat-ended brush to sweep thin layers of colour across areas of that tone. Leave highlights and depths unpainted to focus on the spectrum of greens. This should take you a very short time, so freely wash the colour over in a few minutes and then leave it to dry.



## Gel retarder

One modern invention that helps to reduce the small sense of panic that can be created by gouache's uncanny ability to run out or dry up, despite your best efforts, is to use the medium developed to steady and slow down the drying process of acrylic paint. Mix a hazelnut sized splodge of Slow Drying Gel with a hazelnut splodge of gouache, and this will allow you to relax and paint at your pace rather than the gouache's.



**03 Speedy depths** Now mix up some darker browns (but not too dark) and keep them relatively light and watery. Use the brush to create thick and thin branches on the trees. Check that you have enough details to begin the next stage and make sure you wash your brushes thoroughly.



**04 Lively colour** Now make the most of gouache's capacity to add vibrant colour and mix blueish tints. Layer on top of your mid green shadows and put some yellow layers on top of the greens to heighten the highlights. This should help the swift marks intensify and vibrantly enrich the image.

*"To up the anti even more, we are going to expose it to the unpredictability of the elements"*



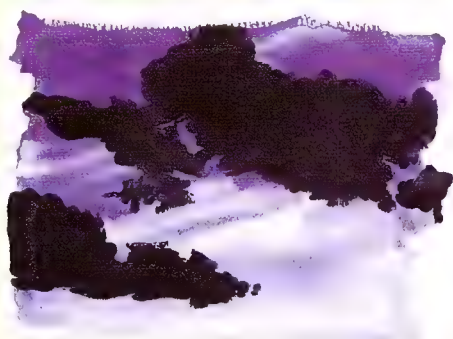


## 05 Flashing highlights

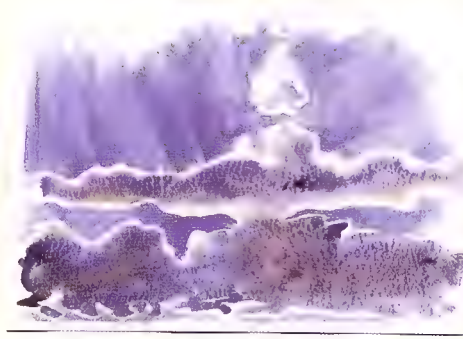
Now relax a little and ensure that your shadows have not moved too much. Always aim to complete your image in less than an hour, or follow Monet's example and have several images going at once so you can revisit them at the same time, but on different days. Now apply the expressive spontaneous flashes of highlights and the odd depth if necessary. Use a much smaller brush and dot and dash about with efficient and lively spontaneity.

## The best laid plans of mice and men

The temperamental reputation of gouache requires patient planning to sidestep cracks and spills



**Lift out to clean up** This watercolour technique shows what a close cousin gouache is. We didn't want to use white for the clouds, so we used this rescue remedy to create a subtle sweeping effect, rather than a chalky powdery effect that's typical of white. Use a clean brush loaded with water to dilute a layer of colour, and wipe it away with a cloth. This creates delicate cirrus clouds as effectively as it removes an errant spill or brushmark. Alternatively, use a knife to scrape off dry or wet mistakes.



**Too diluted to predict** We deliberately used a dilute wash here, but the paint can become unpredictable and bleed out in the wrong place if you are not careful. Clean water was brushed onto the cloudy area here, leaving the rest of the area dry. On these patches a mixture of brown and dark blue is introduced. Watch the colour swirl and seep into the wet areas, and allow it to dry. Do not paint around it with the sky blue and make contact with the wet wash as it will bleed unchecked into the sky.



**Too many layers for a cracking texture** One characteristic of gouache that can be a boon or a disadvantage is the cracks that can develop if you use it too thickly, forget to allow layers to dry as you paint, put on too many layers or use paper that is too thin. Depending on your perspective it can increase the authenticity or age of your image, emulating traditional oils or egg tempera. Buying good quality gouache prevents this happening.

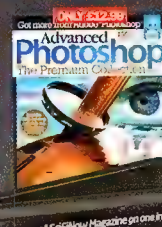
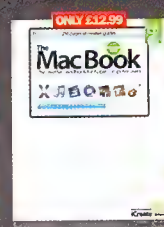
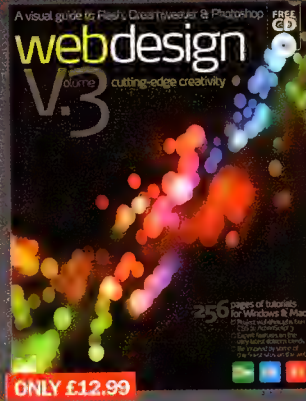
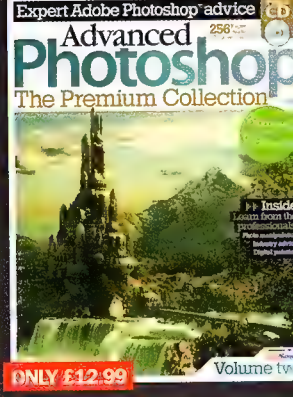
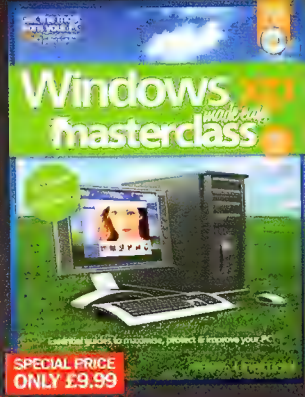
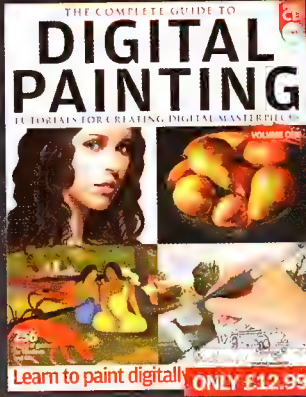
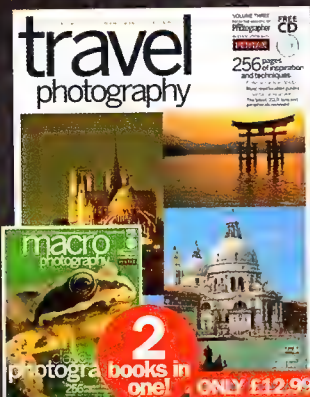




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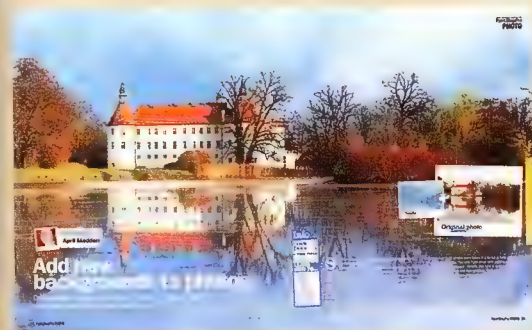
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# Art Class

## Your <sup>COREL™</sup> painter questions answered

*experts*

On this issue's panel...



### Anne Pogoda

Anne has already created some stunning work for us, so we thought it was about time we got her back to share some of her Painter and general art techniques



### Jim Scullion

Jim brings his boundless expertise to the magazine once more, and covers subjects such as producing rough sketches and getting the effect of graffiti

### What you'll find in this section



**Software** Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously



**Fine art** When it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out



**Illustration** Make sure your illustrations are in top form by following our advice

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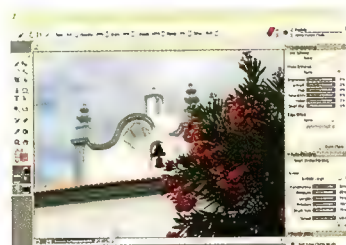
## Painterly photos

I use Painter X mainly to enhance my photographs. I cannot draw or paint, but would like to add a painterly effect on some of my pictures. Is there a way of automatically creating this effect?

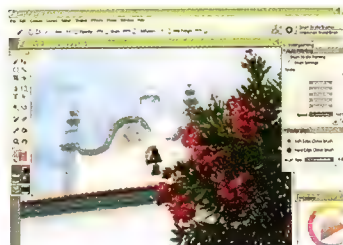
JOAN GILFRY

Yes, you can automate the painting process in Painter. Painter X introduced a new powerful toolset entitled Auto-Painting. This allows you to add a painterly effect to your photographs, turning them into virtual paintings by the application of automatic strokes that consist of a combination of stroke direction, pressure

and style. Auto-Painting allows you to utilise strokes that are contained within the system to create your own custom strokes. The Auto-Painting system consists of three palettes: Underpainting, Auto-Painting and Restoration. The Underpainting palette allows you to simplify your photograph in preparation for painting. You can also use it to create different edge effects for your painting. The Auto-Painting palette lets you create the painting. Select a Smart Stroke brush and painting, and the Smart settings will do the work. Although the Smart Stroke brush variants are utilised for Auto-Painting, you can also use any Clone brush you wish. The Restoration palette allows you to clone in some detail from the original photo using any of Painter's brushes.



**01 Underpainting** Open your photo in Painter. Now open the Auto-Painting System palettes by choosing Windows and selecting Show Underpainting, Show Auto-Painting and Show Restoration. Use the Underpainting palette to make any changes. Click Quick Clone and Rename File.



**02 Auto-Painting** Now work with the new cloned image in the Auto-Painting palette. We ticked the Smart Stroke Painting box and selected the Pressure Modulate stroke. In the Brush Selector we selected the Watercolor Broad brush, then clicked on the play icon in the Auto-Painting palette.



**03 Restoration** The Painting was created in real time, and when we were happy with the results we clicked on the Stop button. We then moved on to the Restoration palette, where we were able to add any detail back into the painting from the original photo using Painter's brushes.

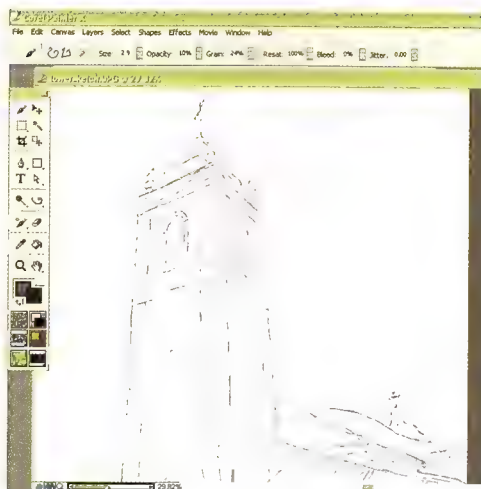


## Rough drawings

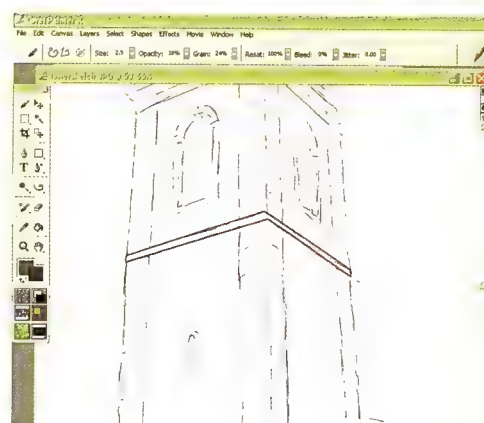
I am very new to Painter, and despite being very experienced in technical drawing, I am having great difficulty working as I usually would. I normally use technical instruments to help with straight lines, whereas I find my drawings in Painter very rough and lacking the form for my type of illustration work. How do I tackle this?

TAMSI GIBBS

There is always a degree of learning for everyone who uses a new program, and Painter is no different. It could even be argued that having a degree of expertise in working with traditional materials can sometimes be initially disadvantageous to a new user. You have to unlearn some of the ways that you currently work. You're used to drawing straight onto a paper surface, which has now been replaced by a computer monitor, so it is difficult to adjust to looking at the screen to see your drawing emerge rather than at your hand. This does become second nature the more you use the program though, so persevere with it. There are several ways of working in Painter that will help with the way that you work. We will explore a few of them, and you will discover more as you experiment with the program yourself. First however, you should realise that while working with a tablet there is no reason why you can't use t-Squares and rulers to draw straight lines. Also remember that if you prefer to make initial drawings on paper, then you can scan them into Painter.



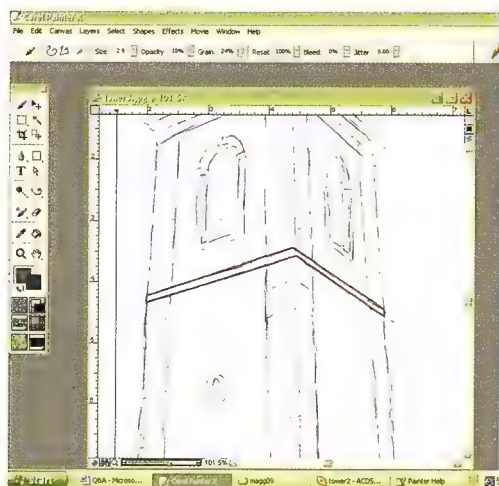
**01 Sketch in Painter** You can sketch directly in Painter. We have sketched a bell tower using Thick n Thin Pencil variants. Although this would be an ideal base for a painting in watercolour or oil, it's not suitable to be used as a technical or architectural drawing.



**02 Create straight lines** You can create straight lines in Painter by using the Straight Lines Strokes found in the Property bar for the Brush tool. You can also use the keyboard as a quick way of accessing these tools. Press B to navigate to the Brush tool, and V to draw or paint straight lines. Press B again to return to freehand. If you draw the straight lines on a new layer you can easily remove the rougher lines underneath by erasing them.



**04 Draw on paper** If you have a Wacom tablet then you can place a drawing on the tablet, draw over it and it will appear on the screen. In our photo we are drawing a picture of an angel from a sketch on a piece of A4 printer paper. It is important to keep your entire image on screen so that you can see your progress as you sketch over the drawing.



**03 Rulers and guides from the top layer** Painter allows you to display rulers along the top and sides of your document. Simply choose Canvas>Show Rulers. Guides are non-printing lines that appear over the image in the document window, and are selected by choosing Canvas>Show Guides. They are helpful in aligning parts of your image, and if you enable the Snap To Ruler Ticks option, the guides you create will land precisely on the tick marks.



## Exhibition ideas

As part of the local art week next April there is an exhibition where local artists, amateur and professional alike, have to submit work of local interest. One of my favourite spots in the village is the war memorial. Would this be suitable as a subject for a painting and how would I go about creating it in Painter?

FRED MALLEY

The answer to the first part of your question is undoubtedly yes. The village's war memorial is an ideal subject for a painting, and such a painting would be of interest to the local people in your area too. No matter where we travel in this world, we see masses of monuments and statues commemorating famous people or events. Britain is no different, and most towns and villages have memorials in some form or another to the fallen soldiers of past wars. Most of these monuments are a work of art in their own right and are often sadly overlooked. With the advent of motorways, we speedily bypass towns and villages and miss out on these and other little treasures around our country. You can see some modern artwork from the motorways, The Angel Of The North springs to mind, but we miss so much more on our journeys. The influence for our example here came from photographs taken while passing through a little town. Hopefully it will give you some inspiration for your artwork.



**01 Original photograph** On a trip to the north of Scotland we passed through a town called Blairgowrie. In the town square stood a war memorial illuminated by spotlights, so we stopped and took a photo of it. The following day we took some more photos in daylight. These were used as a basis for our painting.



**03 Coloured sketch** We then proceeded to create a small sketch using coloured pencils. This sketch allows us to introduce colour and light into the image. We didn't have a detailed photo at night, so we had to guess how the light will play on the statue.



**02 Preparatory sketch** Before you paint the scene, create a tonal sketch. The sketch will help you to visualise the finished painting. As can be seen from our sketch, we wanted to portray the statue as it was when we first saw it – under the spotlights at night.



**04 Final image** Using the coloured sketch as a basis we painted the final image, using various oil brushes. We felt that the lighting at night gave the monument more atmosphere. The painting lacks any real detail and uses colour to help shape values and give depth.

## It's raining, it's pouring

Please can you give me some good tips on painting rain?

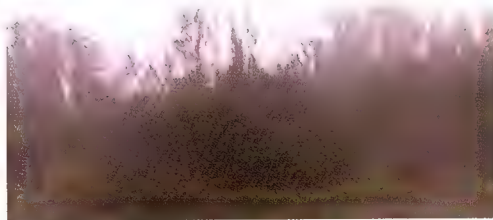
CHELSEA SHAW

First of all, there is one very important thing that you must know about rain: painting rain in front of an illuminated subject doesn't make much sense. To make rain stand out, the background should be dark. So if you are working on a figure that

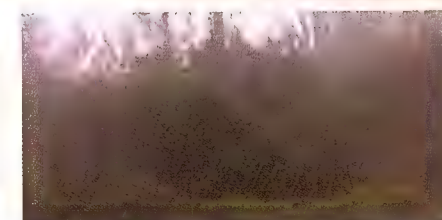
is shown while it's raining, we suggest you keep the background dark to give the rain space to catch light and become visible. Don't paint too much rain in front of the figure! The figure would be illuminated in this case to have focus on it. Suggest that the figure is in the rain by painting the skin wet and showing drips that fall on the shoulders, and so on. In this example we will show you how to work with rain in an environment, since this is the best way to experiment with this subject.



**01 The base** Set up a basic pattern for a landscape (you can use a stock photo for doing this if you want). We will have a dark focus point in the middle to give possibilities for the rain to stand out. The surrounding areas will be covered by fog that shows wetness of the overall area. Pick the colour of the horizon and choose a large airbrush to create the fog effect.



**02 More fog, first rain** Work in some more details for the bushes and the trees, but give most detail to the dark focus point in the middle. To give it a glimpse of more wetness, you can use a cool colour, like a blue or violet, to airbrush in some more fog. Then you can drop all layers and work on the canvas. Now pick a brush, like the Captured Bristle, to work in some soft white strokes.



**03 Touch ups** Now spread random white stripes on the canvas, but avoid them crossing each other. Make the stripes fade on areas that are more highlighted than the darker ones. This keeps the focus point and suggests depth. Add more highlights to random strands of rain which are in front of the focus point to make it a bit prettier.



## Customise brushes

I've never created a custom brush before in Painter. How do you do it?

BOB PATTERSON

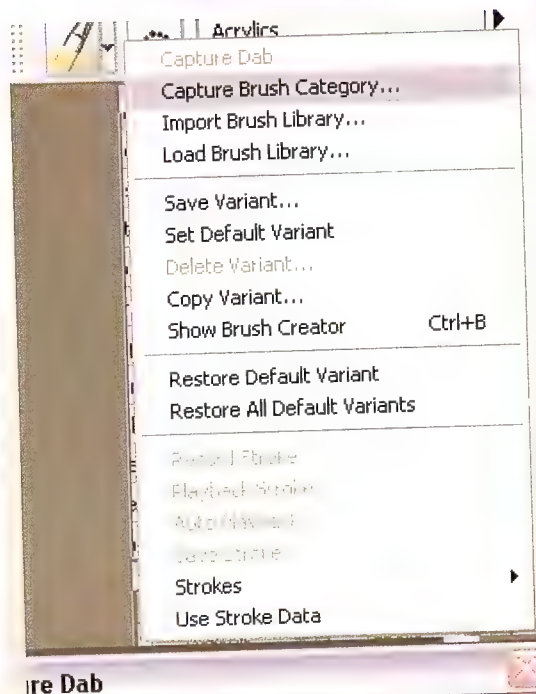
Actually, creating a customised brush in Painter pretty much means that you can pick your favourite brush of them all, and tweak it so it's the way you like it the most. Then you can have it saved in your own category. You can even add more variations of your favourite brushes to this category until it's filled up with all the brushes you mainly work with. This will save you a lot of time because your favourites will be to hand, and they'll all be ready for you with your favourite settings applied.

**01 Preparations** Pick your favourite brush. We chose the Captured Bristle from the Acrylics set. You can make modifications on Size, Saturation, Bleed, etc. Have a small canvas open too, so you can scribble on it and see if you like the modifications. Now open an image and make a selection of your favourite part of the picture with the Rectangular Selection tool. This will be the icon for your own brush category.

### 02 Create your own brush set

There is a small window that can be opened by clicking the little arrow next to the brush selection. Here you can choose Capture Brush Category. A little window will pop up where you can fill in the name of your own brush set. Click OK. The little icon you chose for your own set will now appear next to the name you have given it.

**03 Add more brushes to your set** Now hit the little arrow again and choose Save Variant. It will save the modifications that you have just applied to your favourite brush, and the customised brush will be available in your new set. Pick another brush to modify. Choose Copy Variant from the little arrow and add it to your newly created category. Now you have two of your own new brushes!

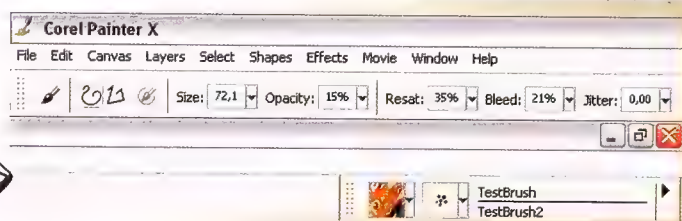
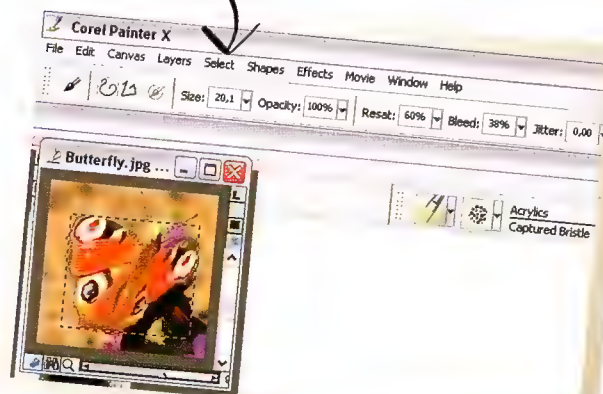


ire Dab

Save As: AnnesBrush

Cancel

OK



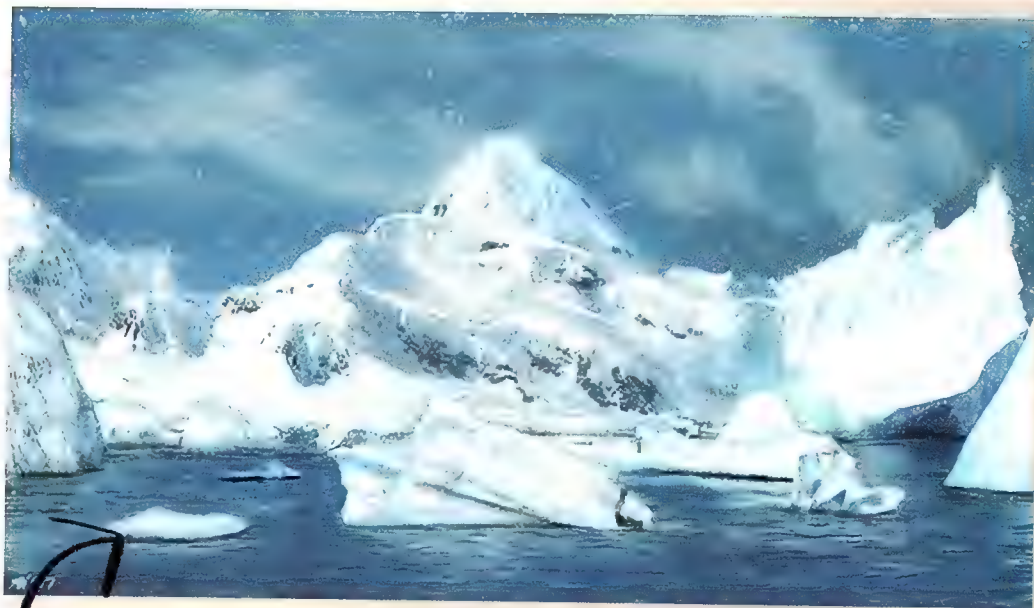


## Plain old landscape

**I've got a landscape image that looks very boring and rather plain. How do I add some life and interest to it in Painter?**

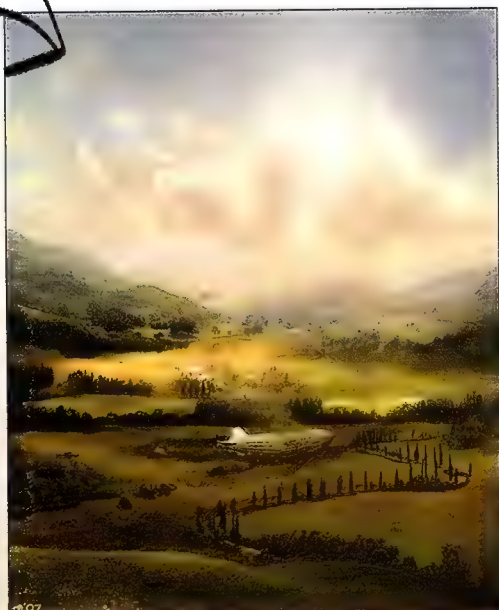
PETER SAMSON

If you want a landscape that looks interesting, try to imagine things that could be added to the environment to tell a little story. Perhaps there is a castle on a hill that is located behind a deep and spooky forest, seen from a low angle to show its majestic size? Or could there be a haven that is surrounded by rocks with an old road leading to a small town, located between a couple of mountains? Are there trees near the road – an avenue perhaps? Are there fields with cows and horses, or are people travelling on the road? You could show this all from above, allowing you to introduce a lot of detail. This gives you a chance to tell more about the location that the people of your story might be living in. As you can see, we are telling you that the perspective you choose to show everything plays a very important role. The higher you put it, the more you can show. But if you put it low, the fact that something is very big can be marked out better, so choose wisely. Try to work from bottom to top when constructing a landscape. It's like Lego in a way. First there might be a little mountain on the right-hand side. And behind that? Another mountain. And then a lake? And so on.



**01 Low angle** The icy mountain is a good example of making a landscape interesting by choosing a low angle. The viewer gets the feeling that they are looking up to the height of the mountain and the snow seems to be blown around. Make an arrangement of several elements, like some more icy mountains around the main one, put ice in the foreground to suggest that there is a wide space and set a light source (here it's from the upper-left) to show the shape of the rocks.

**02 High angle** This painting shows the opposite. The angle lies high above, which makes the stranded airship even more dramatic. The high angle gives possibilities to show a lot of the landscape, making it easy to build up mountain behind mountain. Imagine that there's clouds above every part of ground that you can see. Earth is round, so there will be clouds that we can't see because they are located outside of the image. Try to envisage which parts of the field could lie in shadow, because a cloud we cannot see is blocking the sun. The clouds are also important when deciding whether you want the landscape to appear uncanny or friendly. And don't forget to add the colour of the horizon to every object that is far away to add depth.



**03 Portrait** When you have a figure, the angle of the background should depend on the angle that the figure is seen from. Think of what setting the figure could be seen in, and why the figure is there. We chose a female assassin who travels long distances, using help from her eagle to find prey. So we decided to show a lot of mountains again. Water can be a good way to show that a person has come from far away. When you have a scene that's shown at night, the environment doesn't need to be black. Colouring everything in cold tones works just as well, and allows you to show a lot of detail. And what is in the middle? The figure is blocking our way, so choosing a high object would seem dull. Show that she is on a mountain by giving some space to 'look down', and remember that the figure isn't just coming from somewhere, she is also going somewhere.



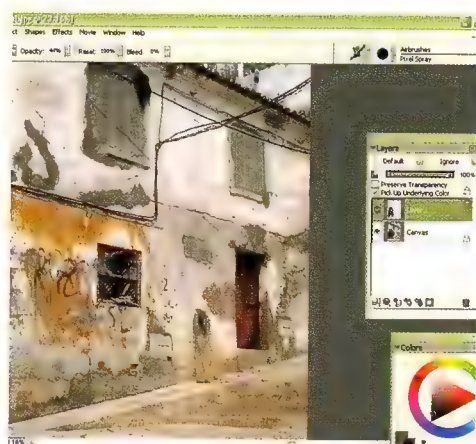
## Graffiti your art

I am a big fan of graffiti work, and collect books of graffiti in different cities. Is it possible to use Painter to create a graffiti effect in photographs, and if so how do I start?

PEDRO FRANCA

There are numerous styles of graffiti, including stencil work, which is what we will explore in our example. Graffiti artist

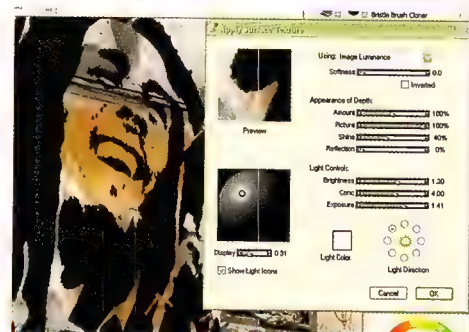
Banksy uses stencils to get his detailed works in place. Banksy's work is satirical about politics, culture and war, and some of it has sold for large sums of money. He is considered by many to be a great artist, while others choose to condemn him as a vandal. There is little doubt that the graffiti world and the work of artists like Banksy has not only developed into a respectable art form, but has also had a major influence on many of today's graphic designers, illustrators and commercial artists.



**01 Open a file** We started by preparing a layered file in Photoshop. The file is a photograph of a backstreet in Portugal. On the second layer we created a black image of Bob Marley and adjusted the perspective to match the wall in the photograph. This was saved as a PSD file to preserve the layers and brought into Painter. Here we have closed the top layer to let you see the original photo.



**02 Both layers exposed** Here we see both layers exposed. You can see how the Marley artwork will look on the decaying brickwork of the building. We select Pick Up Underlying Color in the Layer palette and reduce the Opacity of the top layer to 60%.



**03 Blend top layer with the wall** We blend the top image with the wall underneath. In order to make it look realistic, we open Effects>Apply Surface Texture. In the Using box we highlight Image Luminance, and the Marley image appears to blend into the surface of the wall. This is a fairly satisfactory image, so we saved it as our first final image.



**04 Create another version** Here we decided to create another version of the graffiti image. We highlighted layer one, and using the Image Wand tool, we highlighted the layer on the right-hand side away from the Marley image. We then chose Select>Invert and used the Eraser tool to delete the black paint from the Marley image, leaving us with a selected Marley outline.



**05 Spray paint** We chose the Pixel Spray Variant from the Airbrushes brush category, and set the Size to 61.4 and the Opacity to 44%. We then sprayed lightly within the selection.



**06 Add colour and finalise** We continue to spray using green, red, black and yellow – the colours of the Jamaican flag. We again add Surface Texture effects to blend more with the wall. This turned out to be a very satisfactory image, and was saved as our second final image.



# next month

## The art of painting horses

Practical advice for sketching and painting horses, from capturing their form through to rendering the features



### *Inspirational projects*

Expert tuition from the very best Corel Painter users in the creative business

### *Art techniques*

Get to grips with traditional art techniques and see how they can improve your paintings

### *In-depth tool guides*

Discover exactly how all the important Corel Painter tools and commands work

# Next issue on sale 4 Dec 2008



## Using the products

The Kodak EasyShare Z1285 has a great wide angle feature, which we took advantage of for this cloned image

The best products out there to extend and improve your Corel Painter experience

*The creative products on test this issue..*



### KODAK EASYSHARE Z1285

We test out this consumer model to discover whether it offers good value for money or a disappointing experience



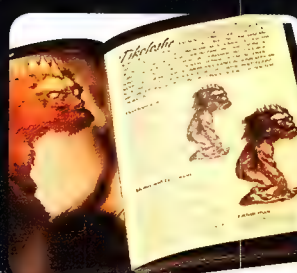
### BENQ G2200WT MONITOR

Treat yourself to a different monitor experience with this new model from BenQ. It's perfect for working on portraits



### WACOM BAMBOO MINIS

Anyone who has purchased one of Wacom's Bamboo tablets should read our take on the new pieces of free software



### BOOK REVIEWS

More excellent creative tuition. This time we look at instruction from a Painter Master, tips for drawing figures and we delve into the world of fairies!

# Reviews



# Kodak EasyShare Z1285

**£100** | Discover whether the Z1285 offers value for money, or if you get what you pay for...

**T**here's no denying that this camera packs a very impressive punch when looking at the specifications. Brandishing the buzzword of the day, 'High Definition', it seems Kodak wants to push its high-tech status to the max. In addition to this accolade, it also features a high-resolution 12-megapixel sensor, as well as both auto and manual controls. Let's take a look to see if the EasyShare Z1285 can live up to its own hype.

Build-wise, this camera has a nice clean finish, with sleek lines and smooth curves. The predominantly plastic body comes in a gunmetal grey colour, with chrome coloured trims for the lens surround and finger grip. A black metal band wraps over the top panel, which includes the built-in microphone for use when recording movies. The top panel also features a fairly large mode dial, which surrounds the centrally placed shutter button. The dial twists from mode to mode, and provides access to Scene modes, Program/Manual modes, High ISO mode and

unusually is completely black with no labelling. In a weird move, Kodak has decided to omit vital functions, such as the Macro and Flash modes from the D-pad, and relocate them elsewhere. (The Flash options are now accessed via the top panel, and Macro mode is rather annoyingly within the Scene modes.) To the left sits the 2.5" LCD display, which looks a lot smaller than it is due to the rather bulky camera body surrounding it. This is by no means a slim-line camera. In fact, it's actually pretty boxy, which won't suit every taste. However, for those who are strangers to digital photography, this extra bulk may make handling feel a little easier.

This camera takes regular AA batteries, so it doesn't come with a charger. Simply buy new batteries when the old ones run out, or invest in some NiMH batteries that last considerably longer. The battery situation means the camera does feel quite heavy. In terms of performance, this camera is certainly not for the impatient. Start-up times hover around the 4.5 second mark

*"The display looks smaller than it is due to the rather bulky camera body surrounding it. This is by no means a slim-line camera"*

Camera Stabilisation mode. This is also where you will be able to switch to Movie mode, which offers High Definition recording that can be viewed on all compatible HD televisions.

On the back panel the buttons are nicely spaced down the right-hand side. At the top of the pile sits the zoom, which is presented in a horizontal rocker style. This is very easy to manoeuvre while shooting. The D-pad sits half way down, and

before you can even consider taking your shot, so you can kiss those impromptu photo moments goodbye. Similarly, in continuous shooting mode, the most this camera can muster is three images in 10 seconds. The reason for this is the huge 12-megapixel resolution, which unfortunately slows the download of each image. It's more than frustrating to say the least.

Sadly, it gets worse. The general image quality is pretty poor, with the colour rendition being one of its few saving graces. There is a zingy vibrancy to each shot, from foliage through to skin tones.



## Choose your mode

The mode dial sits on the top panel of the camera, surrounding the shutter button. Choose from a host of modes, including Movie mode



## In profile

At full telephoto, the 5x optical zoom extends approximately 4.5cm from the camera body. It does a good job at bringing your subjects closer without causing too much distortion



## Macro

This is the extent of the camera's macro capability, which hardly counts as a decent image. The closest focusing distance is 20cm, so don't expect extreme close-ups

## Exposure

In overcast conditions, this camera battles to keep the sky under control. Notice how the colour of the grass looks fabulous, but the sky is all but bleached out



2.5" LCD

Zoom rocker

Delete

Screen options/Info

D-pad

Menu

Share

Review





## Kodak EasyShare Z1285

Price	£100	LCD	2.5"
Web	www.kodak.co.uk	Exposure modes	Auto, Program /Manual, 20 scene modes
Phone:	0870 243 0270	Metering options	MP, CW, Spot
Megapixels (effective)	12.0	Flash modes	Auto, Red Eye Reduction, Fill
Max resolution	4000 x 3000	Connectivity	USB, AV
Sensor information	1/1.72" (CCD)	Weight	161g
Lens data	F2.8 - F5.1 (35mm - 175mm)	Dimensions (mm)	88.9 x 63.5 x 30.5
Zoom	5x optical, 5x digital	Batteries	AA (2), Kodak NiMH pack (1)
Focus/macro	60cm-inf / 20cm - 70cm	Storage	58MB internal memory, SDHC Memory Card, SD Memory Card
Shutter speed	Auto 1/2 - 1/2000 sec, Manual 8 - 1/2000 sec		
ISO sensitivity	100/200/400/800/1600/3200		

camera specs

### ► Build quality

The Kodak offers solid handling, making it good for those who don't feel confident with digital photography

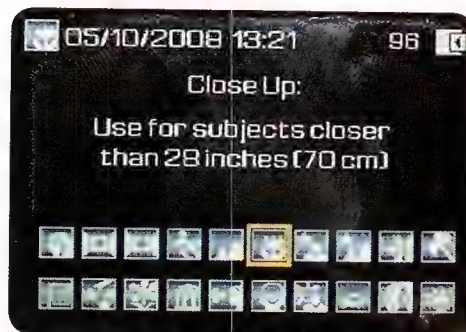
The Colour settings can also be changed in camera to give you muted or more enhanced tones too. In terms of detail, the camera does produce adequate shots up to the ISO 200 level. It's from ISO 400 that the details tend to become sludgy, as a result of the noise control kicking in. Noise is a problem for any photos that aren't taken in sunny conditions, and indoor shots are extremely grainy indeed.

The focusing system works pretty well; it manages to lock onto objects and focus quite quickly. One big downfall, however, is the rather lacking Macro mode that won't focus any closer than 20cm. This renders the idea of a Macro mode rather useless, not to mention the fact that you have to search for it within the Scene modes in the first place. That aside, general day-to-day

shots show a decent focus capability, although there is a certain degree of softness that creeps in towards the edges of the frame.

The thing we have to remember with this camera is that it's an entry-level camera, and an extremely reasonably priced one at that. It comes loaded with features, such as Smart Scene which chooses the most appropriate scene mode for the subject, as well as a superb Panoramic Stitching function too. The problem is that the image quality is very hit and miss, and this makes the Kodak EasyShare Z1285 camera a bother to use, rather than a joy.

This camera is never going to satisfy the photography enthusiast, but it is likely to be appreciated by those who simply need a camera for occasional use.



### ► Menu options

The menu system is bright, bold and easy to understand. It does seem a shame, however, that some features such as Macro have been tucked away into the menu

#### What we like

Value for money  
Wide feature range  
Decent colours

#### What we don't like

Noisy shots  
Slow continuous mode and operation

we say



### ► Maximum zoom

This image was taken indoors in a bright church, but it turned out very dark and extremely grainy. There is also a touch of red-eye visible too, which is disappointing

### ► Colour reproduction

One of the camera's saving graces is the colour rendition. It produces bright, true-to-life colours. It's a shame about the struggle with focus though, which has ruined this shot

Despite the great price tag, this camera disappoints on a number of levels. The build quality might make it a winner with digital newbies

Features  
**6.0**  
Ease of use  
**6.0**  
Quality of results  
**5.0**  
Value for money  
**6.0**

Overall score **5.5**

verdict



# BenQ G2200WT

**£150** | Flip to portrait mode with BenQ's 22-inch monitor

One of the bugbears of many digital artists is the inability to view entire portrait format works at large sizes on standard monitors. Computer screens have always utilised the landscape format, and while this allows you to pack an awful lot of information onto your screen, it doesn't let you view the whole of a portrait image at a large size. So what can you do? Well, you can waste ink and paper on work-in-progress prints or you can invest in BenQ's G2200WT monitor.

This large, sleek TFT screen is priced at a reasonable £150, and if your artwork is typically of the tall, thin kind then it may well be the best £150 you ever spend. The G2200WT boasts a lot of features, but the most interesting from a digital art perspective is its ability to flip to portrait format. It's easy and fluid to manage – simply lift the screen on its height-adjustable stand and turn it. Some products with features like this are notoriously difficult to use, but the G2200WT works with a smooth manoeuvre. The included software will also flip the program you're working in to the right dimensions, whether it be Painter or your image editor. Now you can stand back and view your portraits in all their glory.

There's a lot more to this monitor than flipping and rotating, however. Its use of dynamic contrast ratios means that you can see a lot more in dark images with complex details. Not only is this good for digital painters, it also makes viewing other images and videos a much more detailed experience. A five microsecond response time allows gamers to make the most of their reflexes. This is great if you share your PC with your kids, if you work on concept art for the games industry or if you take commissions painting people's favourite online characters – you can see them in action exactly the way players would, rather than trying to view them on a screen solely optimised for art. BenQ's Senseye+ Photo Image Technology eliminates screen effects like blurring and 'jaggies', which reduces monitor flicker and makes this screen much more pleasant to view movies and slideshows on. The 16.7 million colours means that you can see (and reproduce) any shade and tone you care to mention, and HD-readiness means you can view HD content, like movies or high definition photos, the way they're meant to be seen. So there's something for everyone with BenQ's G2200WT widescreen monitor, and you really can't go wrong at such a great price!

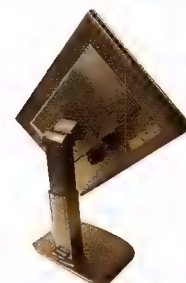
*"The G2200WT boasts a lot of features, but the most interesting is its ability to flip to portrait format"*



specs

## BenQ G2200WT

Company	BenQ	XP, Windows Vista
Price	£150	Minimum requirements
Website	www.benq.com	Monitor connection, CD drive
Operating systems	Mac OS X, Windows	Weight
		7kg
		Dimensions (WxDxH)
		34.8 x 22 x 64.5 (cm)



**► Adjustable angle**  
Simply lift the G2200WT's screen and turn it clockwise to flip the monitor from landscape to portrait format



**► HD-ready**  
A HD connection is included as well as standard monitor connectivity for high definition viewing



**► Height**  
You can change the height and viewing angle of the G2200WT easily, so it's always comfortable to use



**► Portrait**  
The biggest draw for digital artists is this monitor's ability to flip to portrait format in seconds

we say

**What we like**  
Easy to use  
Height and angle adjustable  
Flips to portrait format  
HD ready  
Reasonably priced

**What we don't like**  
No Linux drivers as yet

verdict

This is an excellent monitor for digital artists. It's crisp, clear and fully adjustable at a bargain price

**Features**  
**10.0**  
Ease of use  
**9.5**  
Quality of results  
**9.5**  
Value for money  
**10.0**

**Overall score 10**



# Wacom Bamboo Minis

**FREE** | Enhance your Bamboo tablet with new downloads

Most of us use or want a graphics tablet for our Painter work, and the undisputed market leader is Wacom. For those of us who can't afford the Intuos and Cintiq ranges, Wacom introduced the Bamboo and Bamboo Fun. These are smaller, easy to use tablets with all the pen sensitivity and usability of Wacom's top range models at a reasonable price. They've become hugely popular, and now Wacom has introduced a range of new applications to go with them. Bamboo Minis can be downloaded from the Wacom website: [www.wacom.com](http://www.wacom.com) in the US and [www.wacom.eu](http://www.wacom.eu) in Europe. They are a range of small apps accessed through a desktop icon, in the same way as Apple widgets or Windows Vista gadgets. Bamboo Minis are currently only available for Windows systems, but a rollout of Mac versions is planned for the near future.

These mini programs enhance and extend how you use your Bamboo or Bamboo Fun tablet. When most of us are drawing or painting we don't bother to put the pen down in favour of the mouse to browse the internet

for photo references, or skip tunes in our media player, and the folks at Wacom have noticed this. They've introduced the Mini Doodler, a quick inking application for taking notes or scribbling quick sketches. It's far more intuitive than using your stylus in a full office application. Then there is Landmarker, which is a net-based mapping application that lets you scrawl directions or doodles on maps. It's great for quick and easy route planning. Bamboo Scribe lets you convert handwritten notes to typed text in a fraction of the time that standard optical character recognition software needs, and Bamboo Link is a handy little brainstorming and mind-mapping application that lets you organise ideas coherently – which is always a much more intuitive process when using a pen rather than having to wrestle with a keyboard. You can store all of your maps, doodles and diagrams in the Bamboo Space, which is a private online repository of documents that you can share with your contacts – rather like Google Docs – and you can access these documents on your PC by using the Bamboo Dock.

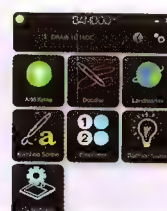
These are all great little products. They're useful and fun, and because you use them with your Bamboo it's really intuitive to make a couple of notes or scribble down some directions while you're busy painting. Our favourite here is Bamboo Link, as it's great for getting down ideas about an evolving image while in the process of painting it.

## Wacom Bamboo Minis

Company  
Wacom  
Price  
Free  
Website  
[www.wacom.com](http://www.wacom.com) or  
[www.wacom.eu](http://www.wacom.eu)

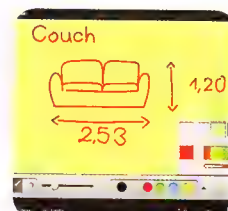
Operating systems  
Windows XP,  
Windows Vista  
Minimum requirements  
Wacom Bamboo or  
Bamboo Fun tablet

specs



### Bamboo Dock

Use the Bamboo Dock to access all the Bamboo Mini applications you've downloaded to your PC



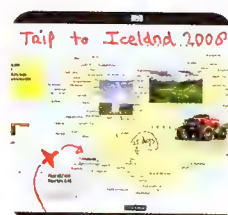
### Bamboo Doodler

Use the Doodler to quickly capture ideas, sketches or scribbled notes and store them in your Bamboo Space



### Landmarker

Landmarker is an online mapping application that lets you draw or write directions and instructions onto maps



### Bamboo Space

Use your online Bamboo Space to securely store, share or collaborate a range of Bamboo Mini documents

### What we like

Cute and quirky  
Easy to use  
More apps to be released soon

### What we don't like

Bamboo Link & Scribe require product codes  
No Mac release as yet  
Only for Bamboo/Bamboo Fun tablets

we say

It's a mini adventure with Wacom's Bamboo applications – as long as you bought your tablet recently and you're a Windows user

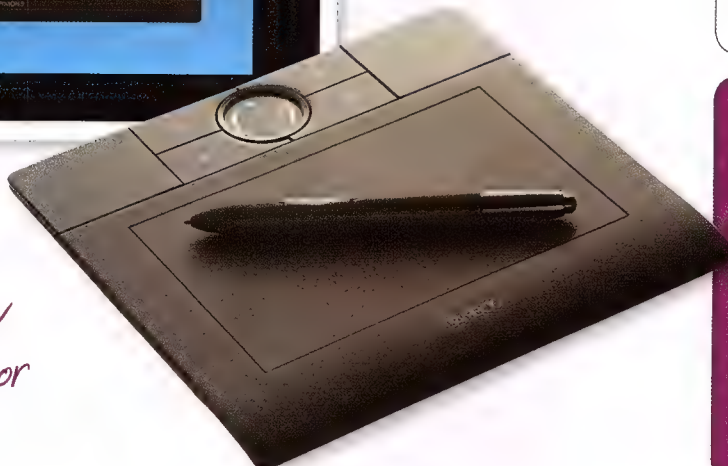
### Features 7.0

Ease of use 8.0  
Quality of results 7.5  
Value for money 9.5

Overall score **8.0**

verdict

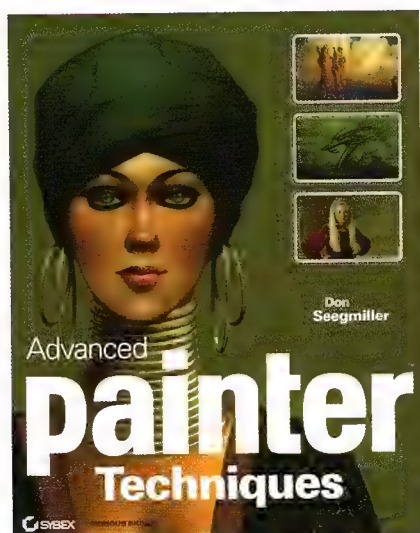
"These mini programs enhance and extend how you use your Bamboo or Bamboo Fun tablet"





# Advanced Painter Techniques

**\$50** | Don Seegmiller's new guide helps advanced artists get more from Corel Painter



**C**orel Painter master, Don Seegmiller, is one of the program's most prolific artists and tutors. His latest book is designed for advanced Painter users. If you've worked your way through the Painter Wow! books, and you're a dab hand with the program's common functions, then you're probably looking for new resources and challenges within Painter. Advanced Painter Techniques can provide you with these challenges.

As an art lecturer, Don Seegmiller has a trained eye for the things that most intermediate users want to achieve, and his book is broken up into chapters based around key techniques – like creating the impression of shine and wetness. Painting these from scratch is a tricky business, even for skilled artists, and it's here that Seegmiller's Painter-specific skill set really comes into play. He explores techniques that go far beyond custom brushes, like how to create your own custom gradients, textures, lighting and patterns. One particularly interesting chapter deals with the complete customisation of the Image Hose. Many of us play with the default nozzles on this tool every now and then, but Seegmiller

uses it to create his own, then builds up a wonderfully painterly fantasy forest scene through the clever use of captured layers and selection tricks. Some of the Esoterica tools are also explored, in particular the Maze. Many people will pass this tool by, but Don Seegmiller uses it to construct an elaborate colourful background of tiny squares, which is a wonderful foil to the fantasy portrait it frames.

Each chapter works through an image in Seegmiller's unique style, from sleepwalkers to scary monsters, as well as traditional portrait techniques. Best of all, the book is accompanied by a downloads section on the publisher's website, which gives you access to a range of tutorial files and resources. These include custom brushes, textures and other palettes.

If you've moved far beyond the simple yet rewarding process of cloning portraits and creating Image Hose abstracts, and don't quite know where to go next, then this is the book for you. You don't have to be an expert to use advanced techniques – but this book might set you on your way.

Author  
Don Seegmiller  
Price  
\$50  
Publisher  
Sybex  
ISBN  
978-0-4702-8493-3

## ► Advanced techniques

Create great Painter art with the help of Corel Painter master Don Seegmiller's new book, which is full of advanced techniques and tricks

## Painting an Oil Portrait

Painter X has an unsurpassed ability to create digital images with a three-dimensional (3D) look and feel. You can use almost any image in a Painter X to create a textural effect in a painting. You can create paper libraries, patterns libraries, and an almost infinite number of brushes, and you can access filter effects that can give an image a 3D look and feel. With Painter X, you are limited only by your creativity and imagination.

Painter X allows you to create images that mimic paintings done with traditional media. You can even mix media in nontraditional ways that would be impossible with traditional media; for example, you can create an image that combines watercolor and oil paint.

1

Chapter Contents  
Creating a 3D look with 3D Tools  
The Result List  
Painting the Portrait  
Learning Techniques

## ► Complex subjects

A whole chapter is devoted to painting clouds, water and stone. These are among the most difficult textures to reproduce

## ► Customised tools

Learn how to customise Painter's palettes and tools to make paintings easier and faster to produce, but still look great

## ► Added extras

Many tutorials come with custom brushes, patterns and textures that are available to download from the publisher's website

## ► Esoteric effects

Don Seegmiller even manages to find uses for some of the less well-known tools from the Effects>Esoterica palette



# Figure Drawing Without A Model

**£12.99** | All you need to know about figure drawing

Author  
Ron Tiner  
Price  
£13  
Publisher  
David & Charles  
ISBN  
978-0-7153-2932-0

**R**ecently reprinted from its original 1992 edition, Ron Tiner's guide to figure drawing is exhaustive and educational.

The author is well known as a comic book artist, bringing to life famous characters like John Constantine from the Hellblazer comics. It's a medium that revolves around accurate and exaggerated human forms, and so for expert advice on the art of figure drawing you can't go wrong with Ron Tiner. His book goes far beyond building up an accurate figure from lines and basic shapes – it looks at body and facial types, action and movement, and narrative tricks that let the viewer 'read' an image. But the key element is observation. This book is jam-packed with useful tips, such as the way muscles and bones move (and can't move) and the importance of quick, observational sketches and doodles. This is what Tiner calls "Thinking with a pencil". It's an essential resource for all artists.

➔ **Quick sketches**  
This book emphasises the importance of constant sketching. There's no shortcut to fantastic figure drawing, just practice

➔ **Anatomical references**  
One of the secrets to good figure drawing is a sound understanding of the underlying bones and muscle structures of the body

➔ **Perspective and perception**  
This book is full of handy hints for drawing people with depth and perspective, including some very useful advice about eye lines

# Phantastic Faeries

**£12.99** | A quick reference guide for fantasy artists

Author  
Bob Hobbs  
Price  
£13  
Publisher  
Impact  
ISBN  
978-1-6006-1109-4

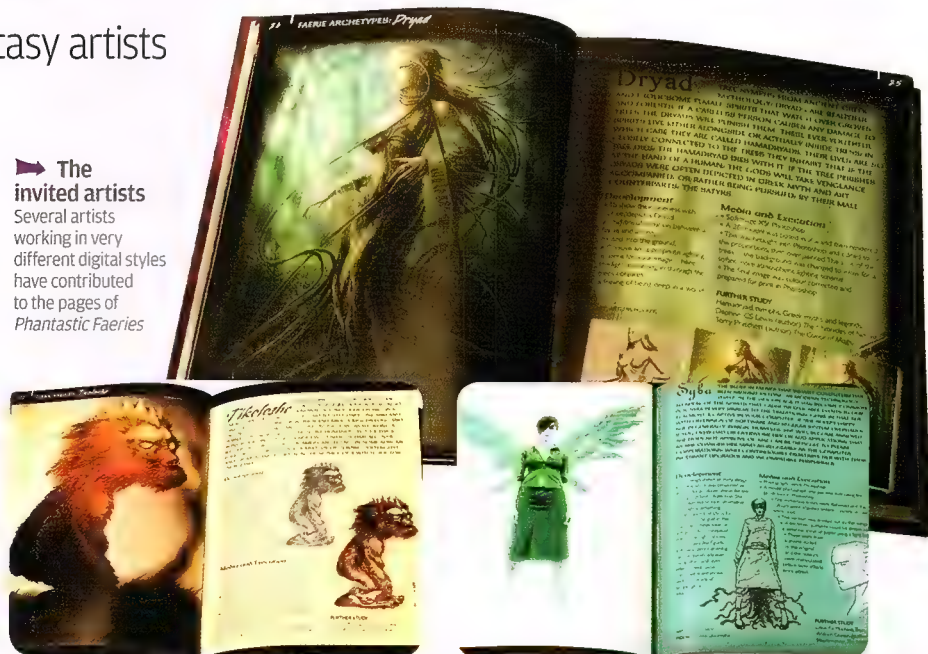
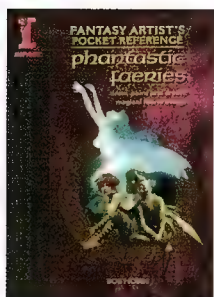
**I**f you're a fantasy artist and the creative spelling of this tiny tome's title doesn't make your brain hurt, then this is a great little resource for you. Pocket-sized and packed with information, it's almost a field guide to drawing fairies – from airy Victorian-style sprites to the darker and more disturbing denizens of both ancient mythology and contemporary fiction. Put together by Bob Hobbs, with contributions from a range of real media and digital artists, the pages of this book are alive with imaginary creatures. Some you'll know, some you won't. Some have been the subject of stories for hundreds of years, and some have been made up specifically for this book.

While it's a great visual resource, work in progress is minimal. There's some advice on how to create your own versions of the fairies, but it doesn't go much further than basic sketches.

➔ **The invited artists**  
Several artists working in very different digital styles have contributed to the pages of *Phantastic Faeries*

➔ **World myths**  
The denizens of this book aren't just pretty Victorian flower fairies, they come from ancient mythologies from all over the world

➔ **New fairytales**  
Some of the imaginary creatures on these pages are brand new inventions, like this 'computer fairy' that was created for an album cover





# Design an Advent calendar

We walk you through creating your own festive countdown

## Tutorial info

Artist  
Sue Woollatt

Time needed  
4 hours

Skill level  
Intermediate

Making an Advent calendar is a great way to count down the days until the holiday season, and thanks to Painter's features it's not difficult to do. By using a combination of cloning and layers you can be absolutely sure that when the windows are opened, the pictures inside appear perfectly aligned. The method here shows you how to create two documents that match up perfectly when printed, cut and glued together.

The main image here was made using Painter's Oil brushes on a dark brown canvas, and the F-X Glow brush added to the cheery festive feel. You can add glow and atmosphere to lit windows and doors, fairy lights, street lights and even the moon and stars. Maybe you'd like to add a few fireworks in the sky? The Glow brush is great for that, too.

If you paint an image with lots of detail then you'll have lots of interesting places to hide those 24 all-important windows, and the kids will love hunting for them. There's nothing like an Advent calendar to mark the beginning of the festive season! The small illustrations inside the windows need to be simpler as they are so small, but they can still be jolly.

It might be a nice idea to match up the little window illustrations with the area that the window is positioned over. For instance, in our example the window over the sweet shop opens to reveal a candy stick. So put on your party hat and get creative this Christmas!



### Under the window

It is a nice touch to theme the images behind each window to match what is on the front. Keep the images simple and colourful, too

*"There's nothing like an Advent calendar to mark the beginning of the festive season"*

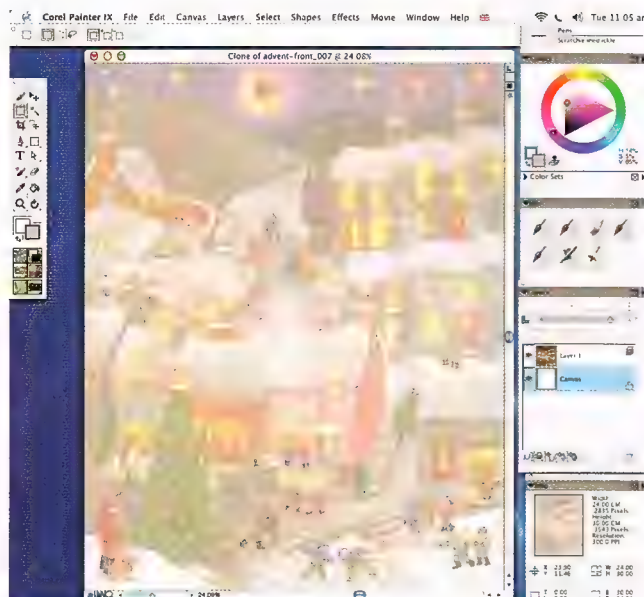




## Position the windows

Accurate positioning of windows and their contents

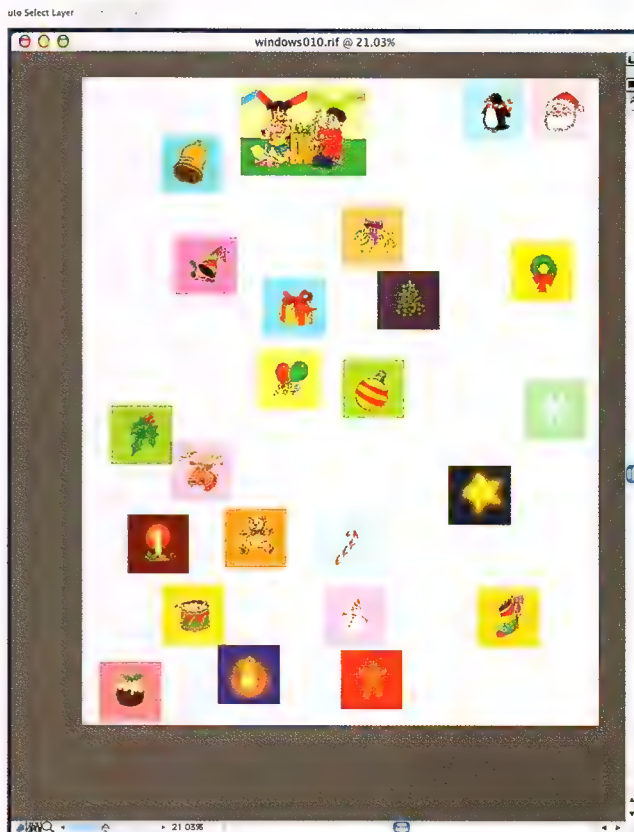
**01 Create a guide** Clone the main image using File>Clone (it's on our disc). Select All and click on the image to raise it to a layer. In the Layers palette set the Layer to Multiply and Opacity to about 50%. This becomes your guide to window placement. At this point you can roughly indicate on the layer where you might put each window.



**02 Draw a window** Working on the canvas level, go to Window>Show Info in the menu. Select the rectangle tool in the toolbar and check the W and H in Info. Now hold the Shift key and draw a box about 2.5 square. Double-click it in the Layers palette, set its Opacity to 20% and Width to around 4. Make sure the Fill box is unchecked. Now click OK.



**03 Copy and paste** Repeat the last step 22 times, moving the rectangles to their positions under the guide layer. Drop them all to the canvas. Now make a larger rectangle for the 24th window. You may wish to erase one side of each window to indicate the hinge. Number each window, Select All, then copy and paste the canvas to the main image document and set its Layer to Gel.



**04 Time for the pictures** Back in the windows document, raise the windows on the canvas to a layer and set it to Multiply. Using File>Place, import each window illustration to the document, position each under the window guide layer, then drop each illustration to the canvas. When they are all positioned you can delete the two guide layers. When printed out, this sheet will match up perfectly with the main calendar image, and when the windows are opened the illustrations will show through.

### Glow in the dark

Remember that the Glow brush works most effectively when used over dark tones. Also, try setting the tone of your chosen colour very dark as you will get a slightly richer colour glow.

### Small and simple

The small illustrations for inside the windows need to be very simple so that it's immediately apparent what they are. A bright, plain background helps each picture stand out.





*"Just in time for the holiday season, we show you how to create an Advent calendar using charming images"*

# Assemble the calendar

With the design all sorted, it's time to print and make the calendar

**W**ith the actual calendar components taken care of, it's now time to roll up your sleeves and start the construction. This is where the calendar comes to life and gets in a fit state to be hung up and used!

We have used very thick paper to print the design out onto, but do note that not all printers will be able to handle very thick media. Have a check in the owners' manual to see what guidelines there are. Once printed, it's a case of scoring and perforating the little doors to make them easier to open. There's no point spending all this time on the design only to ruin it by having to tear the windows open! Then we'll glue the layers together with a cardboard spacer and give the calendar a festive look by embellishing it. Both of the calendar images are available for download on the disc. So let's dive in and complete this festive project!



► **The final calendar**  
Once assembled, your calendar will be able to stand up to the daily task of opening the windows!



# Assemble your Advent calendar

Break out the scissors, glue and glitter

## Tutorial info

Artist  
Anne Carter-  
Hargrove

Time needed  
1 hour

Skill level  
Beginner

### 01 Download and print

On the disc you'll find the two images that we're going to use for the Advent calendar. You can resize them to fit your paper size (we're using A3 paper), then print onto a heavy gloss or matte photo paper, leaving at least a one-inch border around each painting.



### 02 Score the doors

Now we need to prepare the doors on the top layer. After protecting your work table, use a craft knife to lightly score three edges of each door – but don't cut all the way through the paper. Leave the side of the door that will fold open unscored.

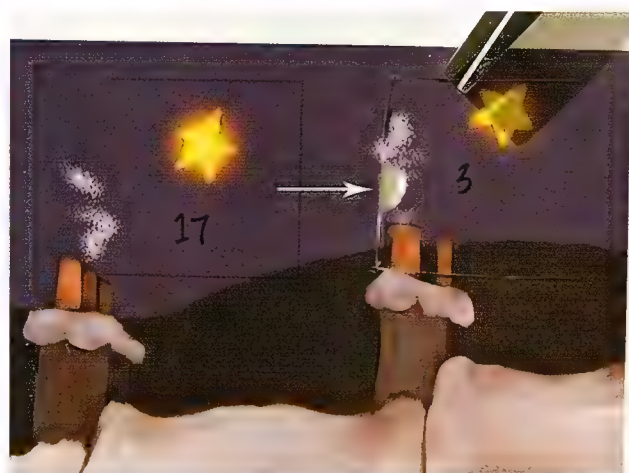


### Make your Christmas last

If you'd like to create a sturdier version of the Advent calendar, print the two images onto inkjet canvas, then seal the canvas with an archival varnish spray. You'll need to score completely through the three sides of each door and then fold each one back as it's opened. Punch holes through the top of the canvas for a ribbon hanger, and you'll have a calendar that can be displayed year after year.



**03 Punch in some perforations** To make it easier to open the doors, use your craft knife to punch some small perforations into the score lines around each door. For these you will need to cut all the way through the paper.



### 04 Get a grip

A thumb nail cut will help you grasp each door to open it. We'll use a small pair of scissors to cut out a half-moon shape on the edge of each door. You could also use a small punch to punch out a grip.

### Sweeten the experience

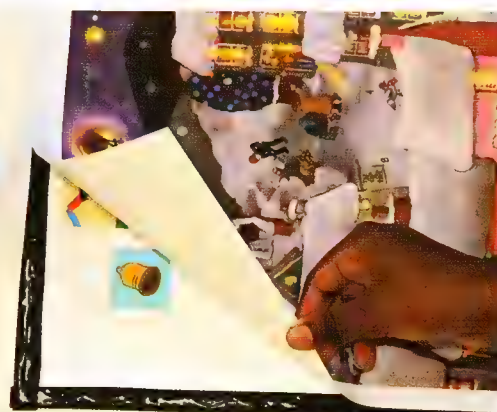
To heighten the anticipation you can hide a sweet behind each door on the calendar. To do this, use a spray adhesive to glue the bottom layer of the calendar onto a same size piece of Styrofoam (before you glue the calendar layers together). Then thumb tack a piece of wrapped candy onto each one of the background images, pushing the tack through the candy and background layer, and into the Styrofoam. Glue on enough layers of cardboard spacer around the edges of the calendar to leave room for the candy. Now glue the top layer of the calendar onto the cardboard, and you've got a sweet treat for each day!

### 05 Make a spacer


Next, trim around each of the two layers, leaving a one-inch border on each side (but make sure the two layers remain the same size). To create a spacer to go between the two layers, cut four pieces of cardboard or construction paper one-inch wide, and the same length as each of the four sides.



**06 All that glitters** Spread glue on to the border area of the bottom layer, and lay the cardboard spacer pieces on the glue. Now spread glue on top of the cardboard spacers and lay the top layer (face up) on top of that. After the glue has dried, decorate with glitter or gold leafing pens, and you're ready for the festive countdown!







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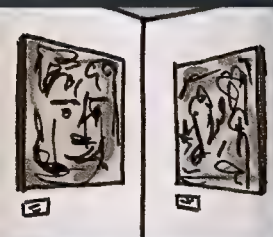
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Illustrator and musician Mark Hollis is a traditionally trained artist from Bristol, UK, who creates a clever and sometimes scathing commentary on British popular culture using a mix of image-editing software and Corel Painter



**S**ince the 1990s, the British city of Bristol has been associated with a loose, undefined art movement specialising in social commentary and subcultures. A random selection of figures from this underground scene includes Guerilla artist Banksy, musician and painter Robert Del Naja and Corel Painter user Mark Hollis. So what's his ultimate aim with the program? "I think to change people's perceptions on how great digital art can be," he says.

**How would you describe your style?**  
Pop Art, with a sardonic feel.

**What type of images do you enjoy creating?**  
Modern portraiture, definitely. I also adore painting 1960's architecture.

*"I had heard of Painter, and thought 'Let's take the plunge' I warmed to it straight away"*

**How and when did you come across Painter and what drew you to it?**  
I came across it when doing a portrait commission, and the lease was up on my studio. So really, it was the lack of space to paint! I had heard of Painter, and thought: "Let's take the plunge." I warmed to it straight away. Who needs studio space when you can set one up in your home?

**Why have you stuck with it?**  
Because it does what I tell it to do. I find it very intuitive. I can now think of doing



**Title: Country Manor**

This is a play on the chav culture. I think the image speaks for itself.

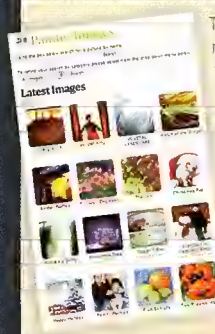
work on a grander scale, that I would have been scared to do with more traditional methods. Also, I have become more daring with colours and brushwork.

**What are your favourite tools and techniques?**  
Layers. My work often uses up to 20 layers! Using subtle opacity adjustments on a new colour will definitely increase the depth and realism in a painting. You can make a bigger statement by knowing when to

**Do you have a muse? Who or what is it and why?**

He will laugh at this, but Val Denham without a doubt! I used to copy his work all the time. He was a real inspiration. He did some fabulous album art in the Eighties, and still does now, but the main inspiration for me was his work in the Eighties. Now Val and I are friends, which is brilliant.

**Share your art with other readers**



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk).

hold back, rather than having opacity at 100% all the time. You can do some nice underpainting when you use layers and opacity tricks.

**What is your favourite image you have created to date and why?**  
I think Remain In Light; it took me three weeks to complete working ten hours per day minimum, and I really enjoyed it! I felt sad when I finished it, because I didn't want to stop painting. I like the ambiguity of it - it's a road movie of epic proportions.





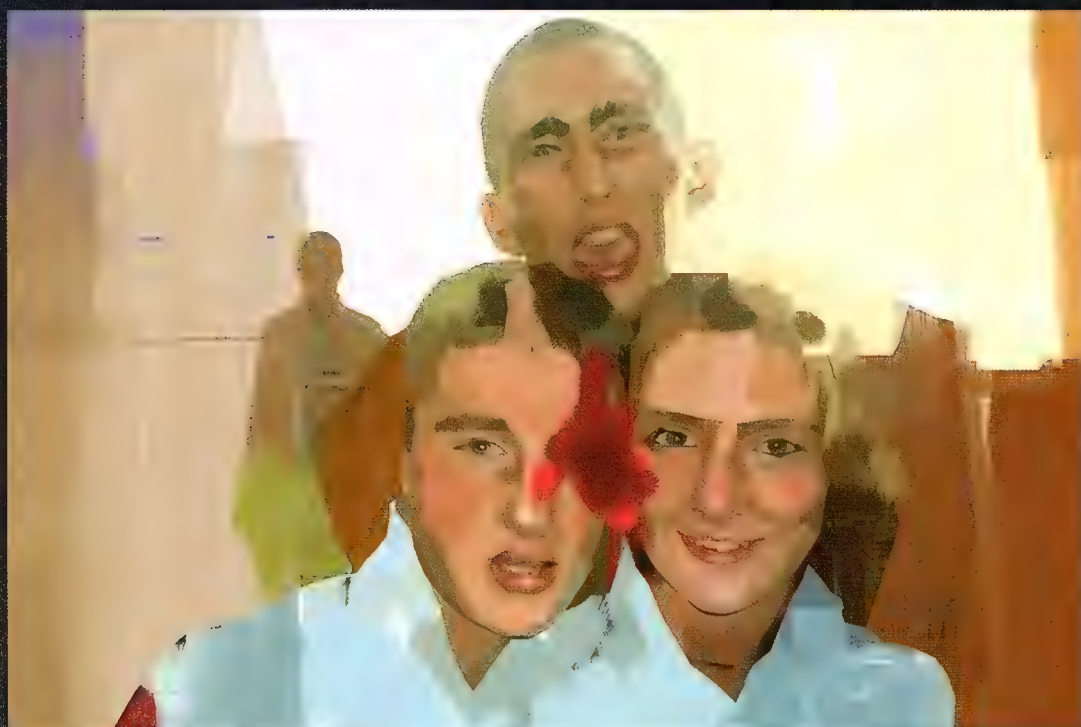
**Title: Remain In Light**

This was a collage I made in Photoshop from four different images. I then did the rest in Painter. The light was important in this, as light and atmosphere can change your moods.



**Title: My Love After The War**

This is a piece that sums up my fascination with youth culture: drinking cider, falling out with your boyfriend then posing for a photo on a mobile. In the local park.





# Readers' Gallery



**Title: Country Pile**

When, in these uncertain times, a property is the height of luxury. Mixing 18th Century costume with the modern twist is kind of a trademark of mine.





**Title: Val Denham**

This is homage to 1980s graphic styles. The image is very strong, and I tried to make Val look like a leader (of exactly what though is debatable!).



**Title: Psychic Youth Rally  
London 1962**

This is from a photograph taken by Don McCullin. I think this painting is trying to be a social commentary on why we march for rights, or if we are just plain angry about something.



**Title: Dot**

I love modern culture. June Brown has become as iconic as the Queen. I think that she would look good on a postage stamp! This was my first work done in Painter.





# Creative Challenge

The entries so far for the eleventh reader challenge

**C**hallenge number 11 is merrily trucking along, so let's take a look at some of the best entries so far. It appears the motorbike image struck a chord with some of you hellraisers, and our inbox has been flooded with all sorts of high-speed artwork. We

have three in this collection – Tomima and Candy went for a faithful rendition of the original photo, while Richard decided to mix things up a bit and transport it to a fantasy land. Ata's colourful sea landscape is a vast improvement on the source photo, while Scott's abstract creation positively

dances on the canvas. Jean's entry also has great movement in the brush strokes and the muted colours work really well, while Caryl's vibrant ice cream cones have a fantastic pop art quality to them. Keep your entries coming in, or load up the disc to get the next batch of images.

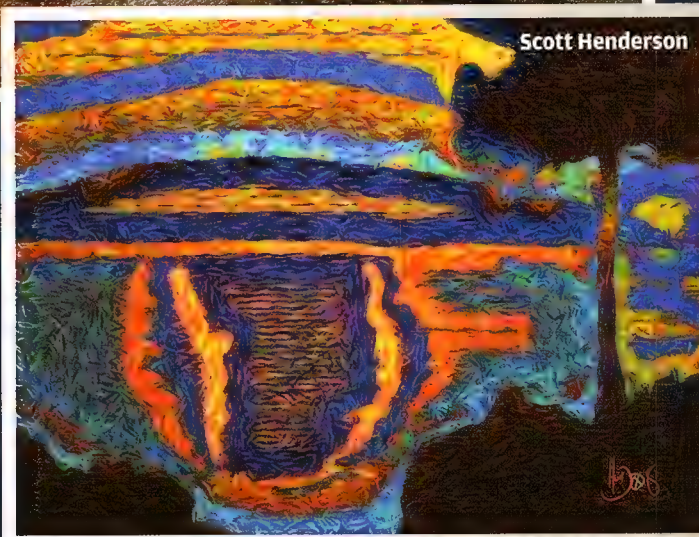


How to enter the challenge...

Visit [www.paintermagazine.co.uk/competitions.php](http://www.paintermagazine.co.uk/competitions.php), download the images and send us an email. You can also download the images from the CD and email your entries to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk). If they are over 2MB, you can send them on a CD to: Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK. We can't return any CDs.



Richard Scowen



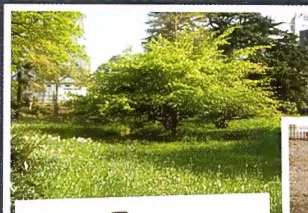
Scott Henderson

Remember! You can email your entries to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk)





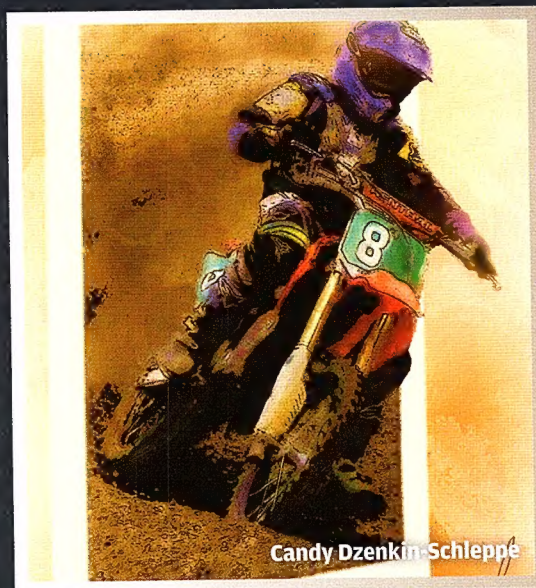
## Original images



Tomima



Candy Ritter



## Enter challenge 12

Don't hold back - enter the challenge today!

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Pick at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but choose a different type of image than you would usually. You'll find the photos on our disc this issue, or head over to [www.paintermagazine.co.uk](http://www.paintermagazine.co.uk).







# On the CD

PC and Mac

Learn about the creative materials on this issue's free CD-ROM



## Load the CD: Microsoft Windows

We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.



### Quick start guide

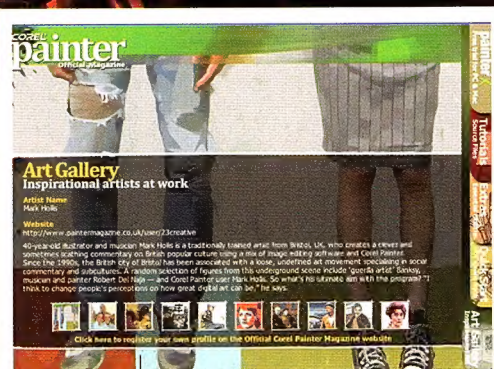
If you've just started with Corel Painter, our special quick start guide covers all the basics

### Tutorial files

Get the source files you need to follow this issue's tutorials

## Creative materials for digital artists

- Free iStock photos worth £70 for every reader
- 35 minute video tutorial, drawing reference files
- 30-day trial version of Corel Painter



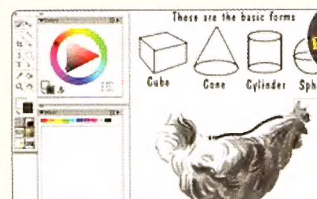
### Art Gallery

Be creatively inspired by a fellow reader's fabulous Corel Painter artwork



### Video tutorials

We have two fantastic video tutorials for you this issue, one from Art Trek and another courtesy of Ray Frenden



## Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.

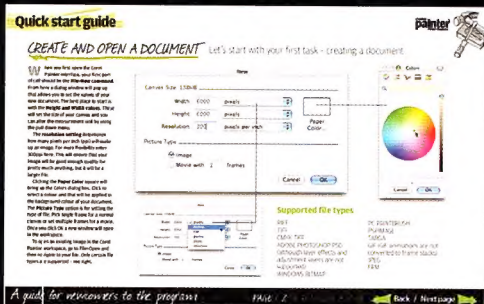
### Need help with the disc?

If you experience any problems with the supplied CD-ROM, send an email to: [CORxtrahelp@imagine-publishing.co.uk](mailto:CORxtrahelp@imagine-publishing.co.uk)  
Unfortunately we can't respond to software questions



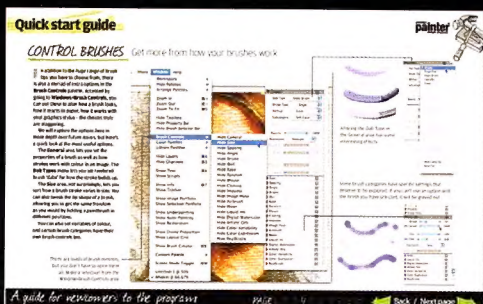


# Corel Painter interactive quick-start guide



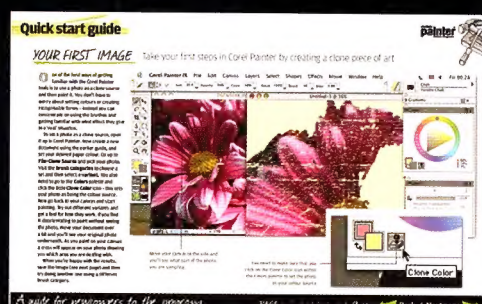
## Create documents

Learn how to create and open your first document and start painting your masterpiece



## Brush control

Discover how to select brushes and then tweak them to suit your artwork



## Your first painting

Take your first steps with the program and use the Clone function to create art!



All you need to start painting digitally today!

Get started in Corel Painter

Special ten page PDF guide to help you understand the program

## Start here!

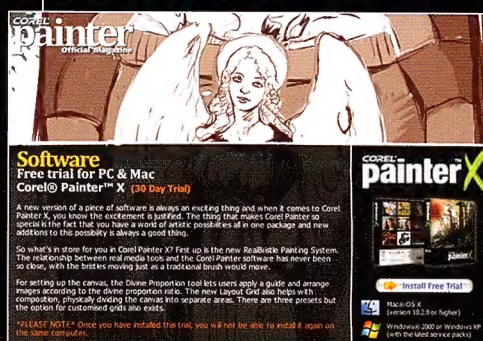
Access all of the CD content by clicking the side tabs

## Corel Painter X trial

Load up this 30-day trial and get started with digital painting today!

## Art materials

Chock-full of references, including £70 worth of iStockphoto images and tutorial files



Discover the essential Corel Painter resources on the disc!



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